





IRELAND'S

TOUR





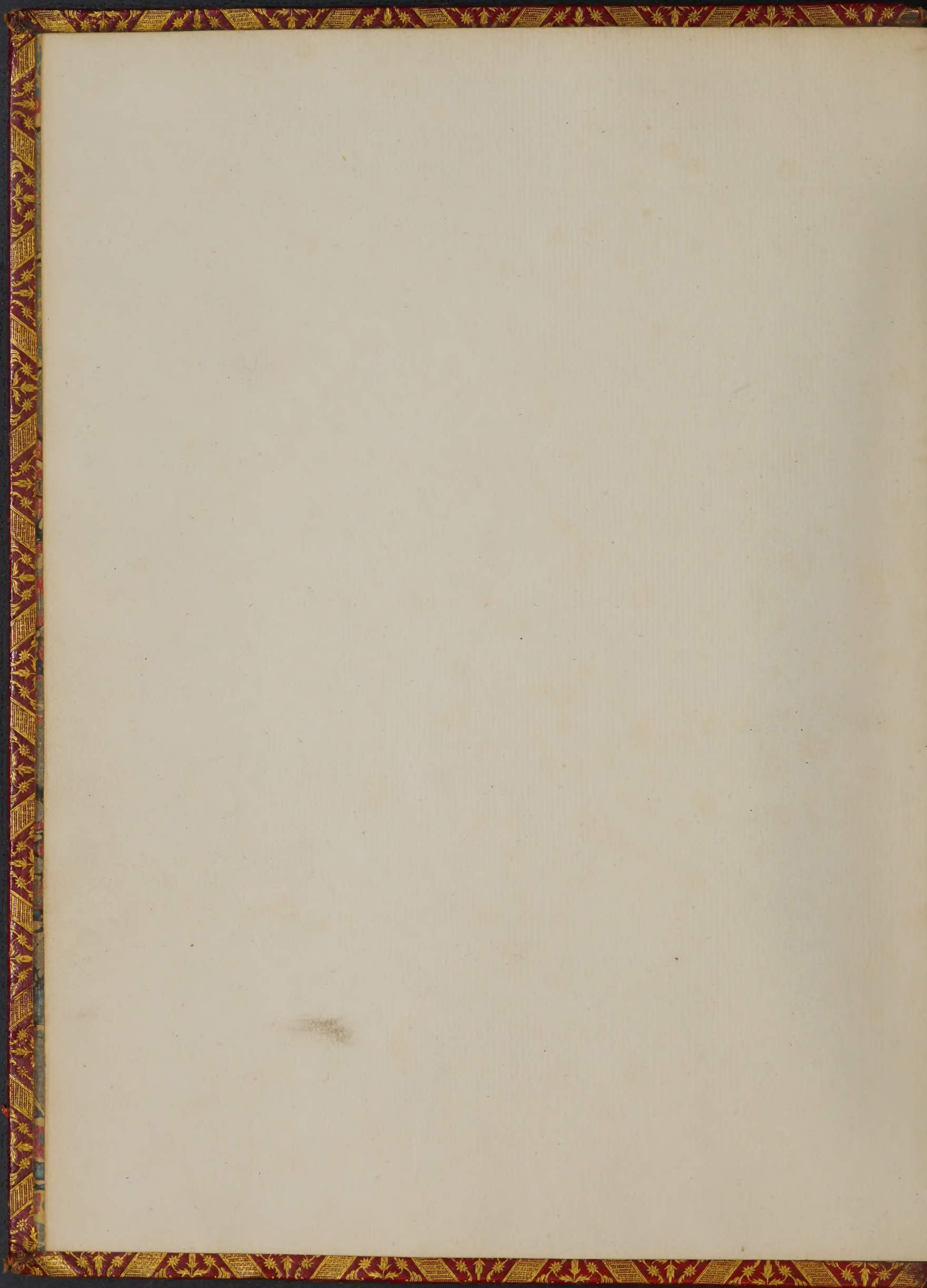


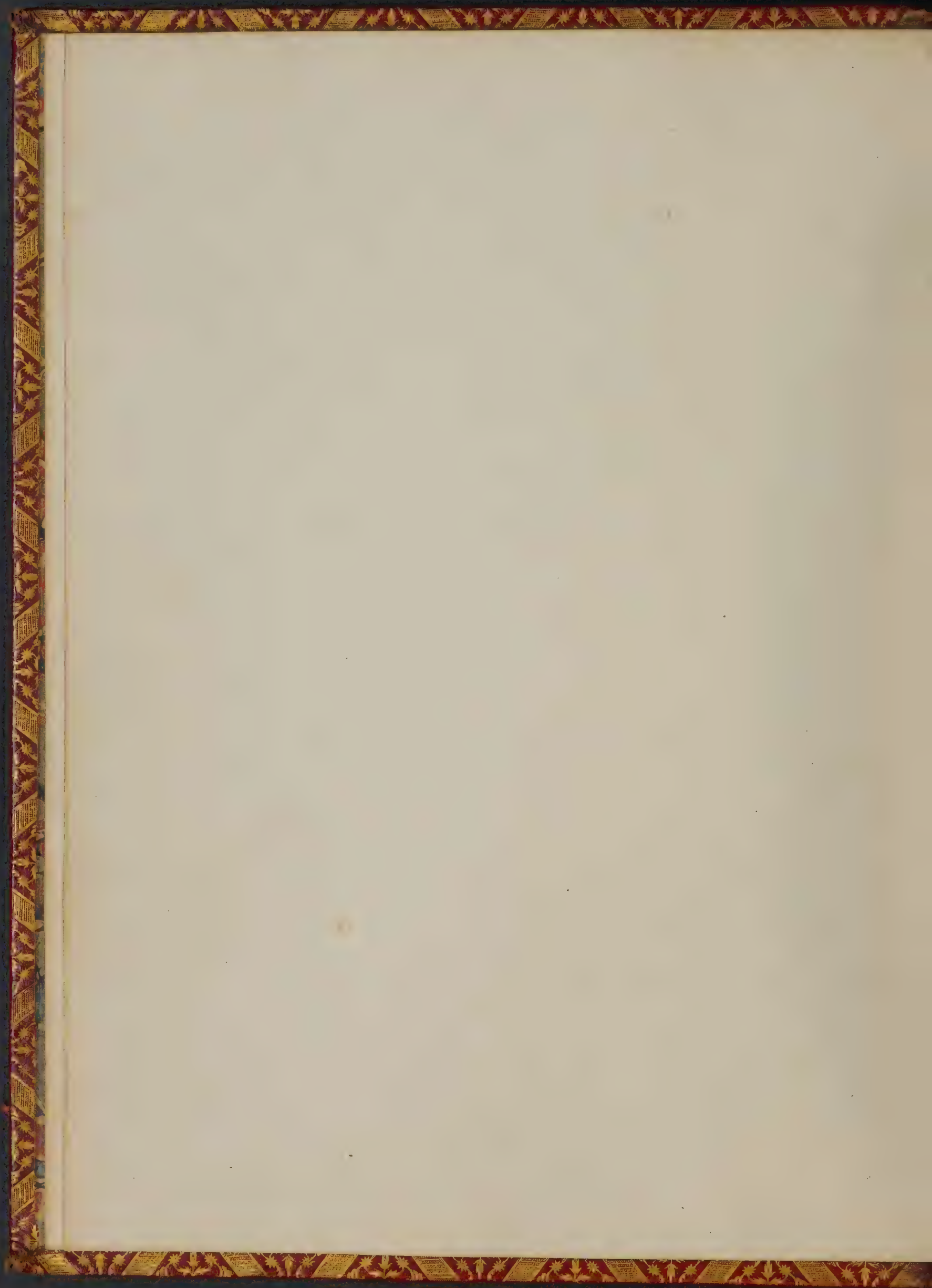






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*Transl. Groning
from the author.*



A

PICTURESQUE TOUR,

Sc. Sc. Sc.





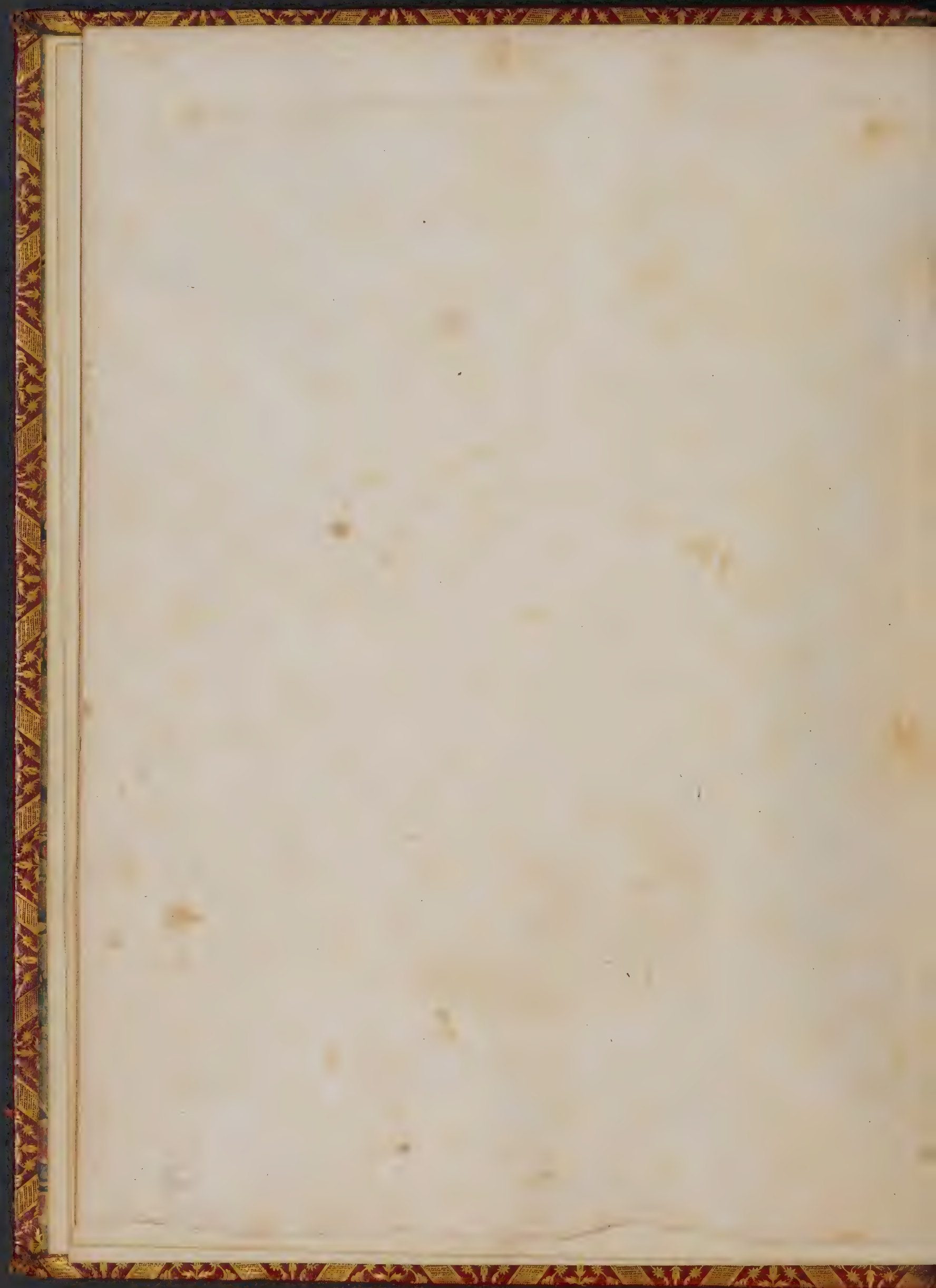
. A
PICTURESQUE TOUR
through
HOLLAND, BRABANT,
and part of
FRANCE;
Made in the Autumn of 1789.
Illustrated with Copper Plates in Aqua Tinta
From Drawings made on the Spot.
BY
SAMUEL IRELAND.

"Ipse oculis perlustravit."
Liv.

VOL. I.



LONDON: May 1st 1790, Printed for T. & I. Egerton, Whitehall



T O

FRANCIS GROSE, Esq.

F. A. S.



SINCE the period
in which the immortal Dryden and
elegant Dedications flourished, adu-
lation and high-flown compliment
seem to have lost their price; and
writers, no longer benefited by fic-
tion,

tion, may be allowed the merit of adhering to plain truth.

To become a candidate for public favour, in a country so famed for its knowledge in the fine arts, requires no small exertion and confidence; that confidence can only be had from the opinions of those who have stood first in the public esteem.

WERE I to attempt an essay on Portrait Painting, to whom could I with so much propriety address myself as to Sir Joshua Reynolds? or,
on

on the subject of History Painting, as to Mr. West? These observations and sketches therefore, made in a neighbouring country, cannot be more aptly addressed than to one who has travelled so much, and for the best of purposes, that of diffusing the advantages of critical observation, and giving to the connoisseur in the arts an accession to his knowledge and improvement to his taste.

PERMIT me, therefore, in presenting to you the following sheets, to
enjoy

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enjoy the satisfaction of publicly
avowing my respect to superior ta-
lents, and the happiness of being
ranked among your friends.

I have the honour to be

Your most obedient humble servant,

SAMUEL IRELAND.

*Arundel Street,
May 1st, 1790.*

PRE-

P R E F A C E.

THE following remarks were hastily thrown together in the course of a short tour through a neighbouring country already well known, and thoroughly explored.

CONSCIOUS of this, the author's primary motive for travel was, to view the various

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productions

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productions of Art, and in a flight cursory manner to venture on a brief and critical review of the merits of such works as appeared to him best worthy the notice of a connoisseur, at the same time to give some idea of the country, by a representation of such objects as were most picturesque or characteristic. In this he flatters himself he has in some degree succeeded, at least as far as a faithful adherence to truth can give claim to merit.

A WISH to open a new source of pleasure by realizing, in some degree, the objects as they presented themselves at the moment,
and

and enabling the reader, as Parson Adams observes, “ to travel by the fire side,” may possibly, in some measure, avert the rigour of criticism.

WHEN the idea of publishing was first suggested to the author, his intention was to have etched the plates himself,* but fearful of his ability to render justice to the views, and aware of the superior beauty and softness of the aqua tinta over the hard effect of etching, he applied to an ingenious artist, Mr. Cornelius Apostool, from Amsterdam,

* ONLY those plates marked S. I. are etched by him.

whose care in the execution of the plates, and close attention to the drawings, deserve this mention, as a tribute to his professional skill.

As to the descriptive part, the writer has only aimed at a plain recital of facts, as they occurred at the moment, without the aid of learned ornament, or decoration of pompous style. The anecdotes introduced may possibly be deemed unworthy notice; they were obtained on the spot, and may at least serve to give a little variation to a work that, to the general eye, may possibly stand in need of some extraneous relief.

IN

IN the biographical part, the writer has availed himself of what has been written by foreign authors only ; and of such anecdotes as he received on the spot, from oral tradition.

HAVING mentioned the names of a few, only, out of the many artists who were natives of the various places through which he passed, it may perhaps not prove unsatisfactory to add a list of all the artists which have come within the writer's knowledge, and which the reader will find at the end of each volume, alphabetically arranged.

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HE submits the work to the candour of the public, presuming, as Mr. Addison observes, that “ few books are so ill written “ but that something may be gleaned worthy “ their perusal.”



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P R I N T S

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View from the entrance to Harwich

Pub. for Sand Ireland, May 1790.

Particulars of the

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A

PICTURESQUE TOUR,
&c.



LETTER I.

HARWICH, Sept. 4th, 1789.

DEAR SIR,

WITHOUT farther apology I comply with your flattering request; and shall cheerfully communicate to you what may occur in the course of my excursion, in the familiar language of a friend, unincumbered by the pursuit of literary ornament.

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A

HE

He who sits down after a day's journey to recite what has passed, claims the privilege of ease, and without studying the charms of stile, or the embellishments of fancy, relates what struck him as new, beautiful or singular: I flatter myself, therefore, you will be satisfied with a faithful, though not an elegant correspondent.

YESTERDAY morning, about six, I left London, in company with our mutual friend. The excellence of the road in some degree compensated for the unfavourableness of the day; and we were in no disposition to be deranged by trifles.

THE flatness of the country renders the scenery less picturesque than that of the Northern or Western outlets from the capital. There is not much to strike the eye of the traveller in the first stage, save the mansion of the Tylney family, on the left
of

of Illford; which is a noble edifice, built from a design of Colonel Campbell, and rises, with a degree of magnificence, amidst a thicket of trees in the Forest of Epping. The apartments are spacious; but the pictures being chiefly family portraits, by modern masters, will afford but little entertainment to the connoisseur. In Writtle Park is a handsome modern house, the seat of Lord Petre. The manor on which it stands was a grant by Henry the Eighth, on the dissolution of Barking Abbey. I am told there are some very good pictures in this house; but time would not permit us to view them.

THE castle and priory at Colchester are remarkable for their antiquity; and in the same town a curious traveller may view some perfect specimens of Roman tessellated pavement. In the possession of an eminent shopkeeper; here are two portraits, generally

esteemed by the connoisseur, as the works of Van Dyck.

AT Manningtree, on the river Stour, there is a delightful villa, built by the Right Honourable Richard Rigby, the site is happily chosen on an eminence, commanding an extensive view of the river and adjacent country. The church, which owes its foundation to the munificence of the same gentleman, has prospects so enchanting, that I fear the eye, feasting on the luxuriance of the scenery, will not often be disposed to "glance from earth to heaven."

WE now begin to have a country more picturesque, the river and shipping on one side, with a fine woody scene on the other, and the distance beautifully diversified with the Orwell breaking in occasionally on the view, form a rich and varied landscape, which the painter cannot fail to enjoy.

IN

IN the evening we arrived at this place. The entrance at night is rendered peculiarly striking by the light-house over the South Gate, through which we passed; an enormous sea-coal fire corresponding with a lesser light-house on the shore below, directs the pilot to avoid the Andrews, a sand that stretches from the fort of Land-guard to Dover Court, and forms a kind of bar across the mouth of this harbour, which is of great extent from the junction of the rivers Stour and Orwell.

IN running over the peculiarities of a place a traveller naturally recollects whatever is memorable in its history. Harwich is not much distinguished by literary notice; Camden mentions a sea fight, between the Saxons and the Danes, at the mouth of the Stour, as early as the year 884. This place is of great antiquity, it was erected into a borough in the twelfth of Edward the Second. Some
remains

remains of an ancient fortification are to be traced without the town gate, running towards the Beacon-Hill Field, in the midst of which is a small artificial hill, (probably a tumulus) and on which there once stood a chapel; from that spot issues a clear spring, which forming a current, runs from the cliff to the sea, and washes down the clay which it is said to petrify; for this fact I do not vouch.

ON this shore are found what are called copperas or gold stones from their colour.—Transparent pebbles of various hues, as well as amber, are likewise found here. The natural productions of the place have been a source of much curious research and speculation to the philosopher, as well as entertainment to the collector.

IN the civil commotion which was raised by Dudley Duke of Northumberland, in
the

the first year of the reign of Queen Mary, the town of Harwich was furnished with guns from Land-guard Fort, to which we paid a visit, an excursion, however that should be made with caution, for the packet seldom waits after the arrival of the mail, if the wind and tide be favourable.

AFTER a short stay at the fort, where indeed we found but little deserving our attention, we returned in time to have a view of the scenery about the town, which is so beautiful, that I thought I could not better employ a leisure hour before dinner, than in making the enclosed sketch. It may not unaptly be contrasted with the flat country to which we are going, and serve to illustrate the native luxuriance of the one, and the artificial cultivation of the other. We are now going to commit ourselves to the mercy of the waves, which we hope will prove propitious

(8)

propitious to our wishes, and land us early
to-morrow morning on the opposite shore,
whence you shall hear again from your
friend.

Adieu !



LETTER





Entrance to the Harbour of Drogheda

Pub. for Saml Ireland May 1. 1790.

CHAPTER 10

THEORY OF THE EARTH

The earth is a sphere of about 7900 miles in diameter, and its surface is covered by a thin layer of water. The interior of the earth is composed of various layers of rock and metal. The outermost layer is the crust, which is about 10 miles thick. Below the crust is the mantle, which is about 2200 miles thick. The innermost layer is the core, which is about 7800 miles in diameter. The core is composed of a solid inner core and a liquid outer core. The outer core is about 1400 miles thick, and the inner core is about 1200 miles in diameter. The earth's interior is very hot, with temperatures reaching up to 7000 degrees Fahrenheit at the center. The heat is generated by the friction of the layers of the earth as they move past each other. The heat is also generated by the decay of radioactive elements. The heat causes the layers of the earth to move, which creates the continents and the oceans. The movement of the layers of the earth is called plate tectonics. Plate tectonics is the study of the movement of the plates of the earth's crust. The plates are made of rock and are about 100 miles thick. They move in different directions, and they can collide with each other or pull apart. When plates collide, they can create mountains or earthquakes. When plates pull apart, they can create new ocean basins. Plate tectonics is a very important part of the theory of the earth. It helps us understand how the earth has changed over time and how it will continue to change in the future.



LETTER II.

HELVOET-SLUYS.

DEAR SIR,

WE landed here about ten this morning, after a very fine passage of about eighteen hours. In approaching the coast of Holland, the Island of Scouwen first appears, joining a ridge of bleak rocks, which, added to a multitude of shoals, renders the passage sometimes rather dangerous.—Helvoet a league distant appears a wretched little fishing village, but on a nearer approach picturesque and beautiful. The novelty added not a little to the scenery. The drawing was made just at the entrance of the harbour; the guardship appearing in the distance, is

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constantly

constantly stationed there to examine the ships passing to Rotterdam and the Maas.

HELVOET is surrounded with a deep fossé, and well fortified by a strong rampart faced with brick, which is equally a defence against the irruptions of the sea as the attack of an enemy.

THE harbour runs through the middle of the town, and projects a considerable distance into the sea. The entrance is between two large piers, supported by immense piles, one hundred and ten feet in length, and driven near forty feet into the shore. Dutch industry and perseverance alone could have accomplished such an undertaking; it is divided from the basin (which generally contains twelve or fifteen men of war, lying in perfect safety) by a pair of flood-gates, over which is a bridge of curious construction, opening in the middle by means of brass wheels

wheels turning on an axle, which is moved with great facility. The dock and admiralty magazine are well worth attention; and a walk round the ramparts will not prove unpleasant.

THE houses are built on a singular construction; they are all pyramidical, which renders the upper rooms very small, and almost useless; exemplifying the proverbial satisfaction of the Dutch with old habits, and their indisposition to novelty, either in objects of convenience, or taste. The fronts are painted at least once a year; their neatness, and variegated colours have a whimsical and pretty effect: the streets are paved with clinkers; and the cleanliness of the people, both within and without their houses, is astonishing. The insides of their churches are very plain, adorned only with escutcheons, with neither monument or epitaph. The men sit with their hats on; for in the ri-

gour of Calvinism, it is a principle that the Deity is not to be won by external forms. The store-houses are very large and extensive; their situation is on the right, at the entrance of the harbour. The late King (George the Second) returning from one of his excursions to Hanover, being detained some weeks by contrary winds, fixed his residence here, in preference to every other accomodation the town afforded. In one of his rambles, meeting a pretty Dutch girl on the quay, he accosted her with a Good morrow! what have you in your basket? child: Eyeren, Mynheer; eggs, Sir. And what is the price, my dear? A ducat a piece. What! are eggs so scarce then in Holland? No, Sir, replied the girl, but Kings are.

HAVING breakfasted, and discharged all demands, among which, the landing our baggage was not the most reasonable; we ordered a carriage, called a state waggon, to the Briel.

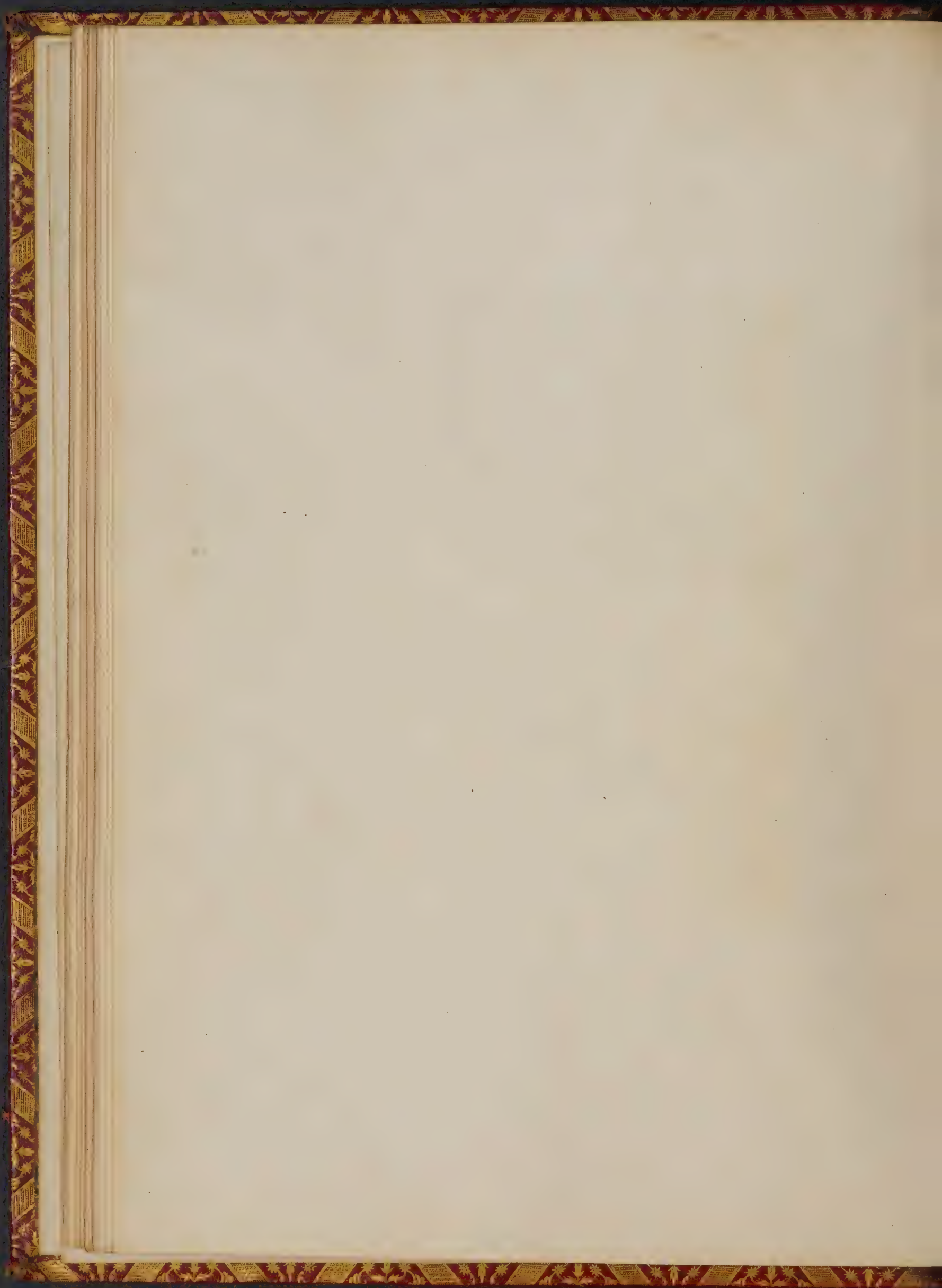
A bell

A bell was immediately rung, and the charioteers summoned to attend. The fate of the driver was determined by throwing a dice, that no undue partiality might prevail; every Dutch formality being adjusted, and the boor of a driver with solemnity having lighted his pipe, we prepared to take our departure for the Briel, where, I flatter myself something more worthy your attention may be found, and compensate for the brevity and barrenness of subject in this epistle.

Adieu !



LETTER







The Bridge over the Mares

Pub. for Saml Ireland May 1790

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LETTER III.

BRIEL.

DEAR SIR,

AN hour and a half has brought us to this place through an indifferent road, as you may suppose, the distance from Helvoet being only seven miles. We twice in our route crossed the Maas.

THE prospect* so very flat and uninteresting reminds me of a remark made by the Duke of Alva, who speaking of Holland, said of its inhabitants—"that they

* THE annexed drawing of Briel was made from the Island of Rosenburg, across the Maas.

" were

“ were the nearest neighbours to Hell of
“ any people on earth, for they dwelt the
“ lowest.”

BRIEL is said to have taken its name originally from spectacle, which is the signification of the word in Dutch; perhaps in allusion to its situation, commanding a most extensive view of the country. This place surrendered to the Prince of Orange on the 1st of April, 1572; and gave rise to a farcism on the Duke, that he had lost his *spectacles*, and could not see the ten per cent. that he wished to impose on the inhabitants.

THE Briel as we approached made a beautiful appearance through a fine winding avenue of trees. The ramparts, draw-bridges, churches, and buildings, all breaking in upon the view at once, cannot fail to impress the stranger with admiration, not less so the entrance

trance at the gate, through the High-street, which is neat and elegant.—Being Sunday, every thing wore its best face, and Dutch exactness lost nothing of its native simplicity.

THE trade of the place is very inconsiderable, having lost much of its importance: it was one of the cautionary towns delivered into the hands of Elizabeth, and was garrisoned by English forces during her reign.

I WAS so pleased with the scene at the entrance, that I wished to make a sketch; but the centinel having no respect for the fine arts, made me desist; and time not permitting an application to the commandant, I was obliged to relinquish my design.

THE Briel gave birth to the famous Admiral Cornelius Van Tromp, who after many successful battles, was killed by a

musket-shot, in an engagement with the English, August the 10th, 1653.

THE great church at Briel is not only used as a guide to heaven; but Dutch sagacity has made it serve as a beacon to the purposes of this world, by lighting the top of its spire. Within is a monument to the memory of Count Almond.

IN this great town, I have made many fruitless enquiries after the arts and artists; but neither picture of value, or work of eminence, could I discover. The master of our hotel, indeed, boasted much of his collection, which was very numerous; and, I believe, no great objection would have been made to its being reduced, had I then been in the humour to become possessed of such a treasure.

LETTER





Rotterdam from Rotterdamers Ferry over the Maas

London Pub for Sam^l Ireland May 1790



LETTER IV.

ROTTERDAM.

DEAR SIR,

FROM the Briel we ferried across the Maes, on Sunday evening, to the Island of Rosenburg. The waggon, or as the Dutch term it, "wagen," is the only mode of conveyance hither; and is not unlike the form of ours in England, with the addition of gilding and all the colours in the Dutch prism. It is drawn by a pair of horses, and guided by a boor, who is slow and steady, seldom using his whip, but applying one foot as a substitute, while the other rests on an iron turned up from the axle, not unlike the form of a bugle

C 2

horn,

horn, which serves as a director to the carriage, as exemplified in the drawing.

THROUGH an indifferent road, and prospect unimproved, after crossing another branch of the Maes, we arrived at Maesland-Sluys, about seven miles from Briel, a beautiful village, principally inhabited by fishermen, yet exceedingly neat. The harbour is very considerable, containing constantly from two to three hundred herring buffes, which are the principal support of the place. Canals run through most of the streets, which are extensive and well built. The boors gave us no small trouble in landing our baggage; and, from the concourse of people gathered round our inn, we were in no small danger of having it lessened.

OUR party being now increased by a French family, who were desirous of joining
us

us to Rotterdam, we ordered two carriages. The time of getting them ready exceeding all expectation, and the evening closing apace, we wished to countermand them, and fix our residence here for the night; but this was not consistent with Dutch police: they had been ordered, and must be paid for, go or stay. We therefore chose the least evil, and set off for Rotterdam, about fourteen miles distant.

WE passed through Vlarding, a handsome fishing-town;—Schiedam, the most famous place for distilling geneva, in the province of Holland, containing near three hundred distill-houses; and Delfthaven, a pretty village, agreeably situated by the water-side, interspersed with pleasure-gardens and avenues of trees. Not far from Schiedam is a small village called Pynaker, worthy of notice for having given birth to a very charming

charming painter of landscape, who takes his name from the village.

NIGHT coming on, and the fog increasing, we lost much of the beautiful entrance to Rotterdam ; which consists of a handsome well-built avenue, about three quarters of a mile in length, a broad canal passing through the center, and bordered with lofty trees, at the extremity of which you enter the city by a well-built gate, called Delft-gate.

ROTTERDAM has many advantages from the depth of water in the canals, which admit ships of large burthen even to the doors of the merchants. The quays are spacious, embellished with trees, and exhibit the most beautiful and picturesque appearance imaginable. The Boompies, or, as it is generally called, Boomb Quay, on the banks of the
Maes,

Maes, surpasses all the rest, and indeed every thing of the kind I have seen.

LOFTY trees, masts of ships, and elegant buildings, form all together a beautiful assemblage of objects, rarely to be met with in a commercial city. Here you may find a happy association of the means and the end of commerce: the house, or rather palace, of the merchant, ornamented by the ships that daily contribute to his opulence, and at the moment he is enjoying the luxury of ease, he is still pursuing with assiduity the cares of fortune. In this charming situation, the house of Mr. Crauford, an English merchant, makes no inconsiderable figure; it was decorated a short time since with a valuable collection of pictures, which he has sold to Mr. Hope, of Amsterdam. This beautiful spot is more than half a mile in length, and from each end of it are formed
the

the canals, which are seven in number. Hence you have a most extensive prospect, which though flat, affords a very fine subject for the pencil of an artist. We crossed the Maes to Kattendrecht Ferry, to obtain a general view of Rotterdam, which you will see in the enclosed sketch.

THE commerce of this place is conducted with the utmost regularity, and so little noise and bustle of business, that you might rather imagine yourself in a village, than in the second city of the most commercial people in Europe. The annual fair is now held here; during which the principal streets are lined with booths, or stalls, arranged close to the canals. They are filled with articles of merchandise, from the penny toy for children to the rich gold and silver trinket "for those of larger growth."

THE

THE Dutch lads and lasses, tricked out in their large trunk hose, long flowered waistcoats, and plaited petticoats, form altogether so grotesque an appearance, that "Nature seems to wear an universal grin." Such is their stile of dress, that it is no uncommon thing to meet the North Hollander in a family suit of three or four generations. An old Dutchman, whom I spoke with on the subject, observed, that out of one pair of wedding breeches, made up about forty years ago, he some twenty years afterwards made himself a complete suit of clothes.

IT is no small pleasure to see the produce of our own country make so considerable a figure, and held in such high estimation.

DURING this fair, which lasts about three weeks, beggars of all nations are permitted to range unmolested; the same privilege is

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granted

granted at Amsterdam, and in most of the provinces of Holland. How this host of wretches exists in the intermediate space, under the severity of Dutch police, is matter of astonishment; as a beggar is not suffered to appear in the streets at any other time.

IN the fair I met a wretch, as poor of heart, though not in purse, as any of the group here alluded to—the famous Miser, old B——, said to be ninety-eight years of age, and the richest man in Rotterdam. Picture to yourself an emaciated figure, whom age and avarice have almost reduced to bone, with a close formal peruke, and plain threadbare suit, so often brushed that it was become a mere sieve, and would let any thing through but his money. In purchasing his daily food, to avoid imposition, this extraordinary character usually markets for himself: in doing which, he one day observed the
butcher

butcher putting a bit of paper into the scale, merely from cleanliness, when B—— exclaimed, “What are you doing? take that out: I come here to buy meat, not paper!” A farthing’s-worth of milk serves the exigencies of the day, which he orders to be taken half at one door, and the remainder at the other, to gain the little advantage of extra measure.

A MISER has ever been held an object of ridicule, perhaps of contempt; how far deservedly I will not take upon myself to decide. The world, however, will impute it as a crime to the individual, who possessed of immense wealth stops the current of its circulation, and, as it were, dams up the genial stream, that flowing naturally would fertilize in its course.

THE Cathedral of St. Lawrence is a large gloomy building, filled with achievements

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covered

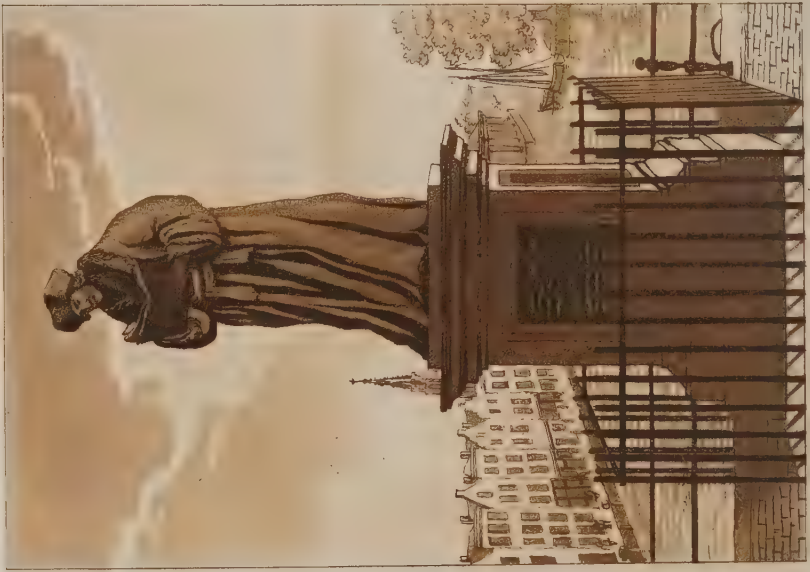
covered with black velvet, the aisles are ranged with rush bottomed chairs, all numbered, close to which are small boxes, containing stoves for the use of the ladies. The view from the tower of the church is worth ascending for, thence is seen the Hague, Delft, Amsterdam, Dort, Briel, Utrecht, &c. &c.

THE Exchange is a handsome quadrangular building, finished in 1736, and not so large as that of London.

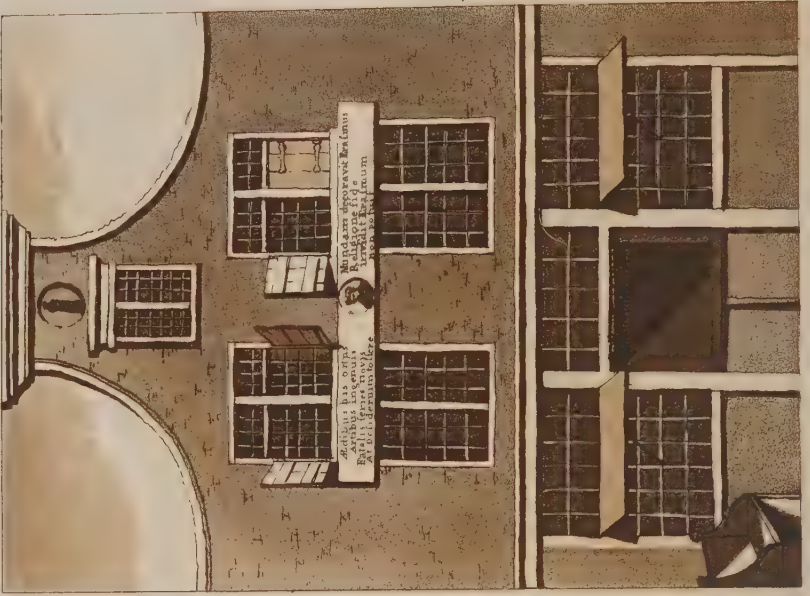
THE Weese, or Orphan-house, contains near six hundred boys and girls, who are kept exceedingly clean and neat; it is a building worthy notice. In the College of Anatomy you will find amusement for half an hour. Among other curiosities, you can not fail to notice the old Dutchman, your guide, who is as rare an animal, and in as high preservation as any object the museum affords.

ON





Statue of Erasmus, and



House, in which he was Born, at

Rotterdam.



ON a handsome arch which joins the navigation of the canals, is erected a very superb bronze figure, near ten feet high, finely executed, of that justly celebrated restorer of the Latin tongue, Erasmus, of whose birth this city claims the honour. This beautiful figure is a chef-d'œuvre of the famous architect and statuary Henry de Keiser, finished in the year 1622. On the pedestal of which are the following Dutch lines, by Oudaan, a poet of much eminence:

Hier rees die groote Zon, en ging in Bazel onder !
De Rykstad eer' en vier' dien Heilig in zyn Grav ;
Dit tweede leeven geeft, die't eerste leeven gav :
Maar 't ligt der taalen, 't zout der zeden, 't heerlyk
Wonder ;
Waar met de Lieve, en Vreede, en Godgeleerdheid
praald,
Word met geen grav geërd, nog met geen beeld be-
taald :
Dies moet hier't l'ugtgewelf ERASMUS overdekken,
Nadien geen mind're plaats zyn Tempel kan ver-
strekken !

THE

THE sense of which I have thus attempted
in English :

ERASMUS,

The glorious Sun of human knowledge,
That Master of Eloquence,
Moralist,
And Wonder of the World,
Rose here and set at Basil :
May that imperial City honour him in the grave !

No decoration of sculptur'd ornament,
No sumptuous tomb,
Nor costly statue,
Can add fame or honor to a Genius,
For whom only
The vaulted roof of High Heaven
Forms the proper
Temple.

MUCH pains was taken by a bigotted sect,
called Contra-remonstrants, against the set-
ting up of this statue ; and they were so
near gaining their point, that it was carried
in the senate by a majority of only two. The
former statue was destroyed by the Spaniards
in

in 1572; it is said to have been a good figure, formed from a hard bluish stone. The Spaniards, instigated by a monk of their country, shot at it with their muskets, after which it was thrown into the canal; but on the expulsion of those dire foes to Holland, was again set up, by order of the magistrates, where it remained till this bronze figure was completed in 1622. The first statue of this illustrious man was in wood, erected in the year 1549.

IN a narrow street leading from the statue to the great church, is now standing the house in which he was born, on the 28th of October, 1467. On a fillet, running across the front (as seen in the annexed drawing, which I made on the spot) is the following inscription:

Ædibus his ortus mundum decoravit Erasmus

Artibus ingenuis religione fide,

Fatalis series nobis invidit Erasmus

Ut desiderium tollere non potuit.

POPE,

POPE, in his Essay on Criticism, bears testimony to the superior talents of Erasmus in the following lines :

“ At length Erasmus, that great injur'd name,
“ The glory of the priesthood, and the flame,
“ Stemm'd the wild torrent of a barb'rous age,
“ And drove those holy Vandals off the stage.”

THIS learned man is said to have been well skilled in the art of painting, not improbably from his great intimacy with Hans Holbein. Houbraken tells us, that Van Bleefwyk, in his History of Delft, mentions that Erasmus, while in the convent, at Emaus, near Gouda, painted several pictures, among which was a crucifixion in miniature, much esteemed by the connoisseur ; at present in the collection of Mr. Cornelius Ploos Van Amstel, at Amsterdam. It was formerly in the possession of the learned Cornelius Musius, prior of a convent at Delft.

WE visited the Dutch and French play-houses. At the latter we were not ill entertained with the *Deserter*, and the *School for Fathers*, as an after-piece. The house is rather plain, but commodious, and you may be served in any part, even in the pit, with coffee, lemonade, or any refreshment you can wish, without inconvenience to yourself or neighbour; this advantage arises from the seats being all numbered, which prevents crowding or dissatisfaction. The players all wearing orange cockades, made rather a whimsical appearance; but at this time, party running very high, every one is obliged to observe this etiquette, even the tails of the horses are adorned with this princely appendage.

A PERSON is now in confinement for stabbing another because his orange cockade was not so large as it should be; this was surely the "reproof valiant," and is likely to be attended with very serious conse-

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quences.

quences. A given time is allowed by the laws of Holland, for the recovery of the wounded person; should he survive that time, and even die after of the wound received, the sentence of the murderer is mitigated. Shoe-strings are deemed a mark of opposition to the Prince, and as such, unsafe to be worn, and never seen but in the feet of a stranger, among whom I was one, and assure you did not pass unnoticed.

MANY of the merchants have their country retreats in the neighbouring villages, seldom more than two miles from the city, still clinging, as it were, to the spot which was the source of their wealth, and hourly casting a "longing, ling'ring look behind." These retreats, from the fogs of the climate, are only habitable about two months in the year. The situation and entrance to which are seldom found to accord, either in taste or stile, with the eye of an Englishman. The
true

true art of gardening, or having "Nature
 " to advantage drest," has, in a very small
 degree, found its way to this country. Long,
 straight alleys of monstrously distorted trees,
 with hosts of heavy gods and thick-legged
 goddesses, too often obtruding as the princi-
 pal ornaments; while

" The suff'ring eye inverted nature sees,
 " Trees cut to statues, statues cut to trees;
 " With here a fountain never to be play'd,
 " And there a summer-house that knows no shade."

I do not advance this stricture on Dutch
 gardening as universal; but it certainly ap-
 pears to me, that the luxuriance of vegeta-
 tive nature is more restricted in this country
 than in any I have ever seen, as the aim
 seems rather to be at prettynefs than an at-
 tempt at grandeur. Habits are as inveterate
 in the arts as in the passions of men; and
 surely this truth was never so forcibly de-
 monstrated as in the Dutch, who roving, and
 collecting from every corner of the world

whatever is rare or valuable, and administering to the wants and embellishments of all nations, still adhere to their own peculiarities, however singular or absurd.

AMONG many excellent artists to whom Rotterdam has given birth, I shall mention the Chevalier Vander Werf, born January 21st, 1659. The excellence of this artist's works is in some measure to be ascertained by the high prices they now bear. Portrait-painting was his first pursuit, in which he so highly excelled as to attract the particular attention, and even friendship, of the Elector Palatine, by whom he was knighted in 1703, and his descendants ennobled: he likewise presented him with his portrait set in diamonds, a chain of gold, and a medal of considerable value. At an early period, he almost entirely abandoned portrait-painting for the nobler study of history, in which the sweetness and delicacy of his pencilling, and
roundness

roundness of his figures, stand unrivalled; though it must be owned, his high finishing sometimes becomes hardness, and impresses the mind more with the idea of ivory than of animated flesh; and there is in general too much coldness in the effect of his pictures. From the year 1697 to the year 1716, he was engaged in the service of the Elector Palatine, for whom he painted thirty-two pictures; from that period to 1722, he painted for Sir Gregory Page twelve; and for the Duke of Tuscany and others twenty-four; which seem to have formed the whole of his works. His own portrait, with that of his wife and daughter, were sent as a present to Sir Gregory, in return for his great liberality to this artist. This celebrated painter died in 1727, aged 68.

PETER VANDER WERF, brother to the Chevalier, but much inferior in his art, was born here in 1665.

HERMAN

HERMAN SACHTLEVEN, a landscape-painter of much celebrity, born here in 1609, was a disciple of John Van Goyen. His pictures, though much laboured, produced a happy effect from his faithful attention to truth. His touch was free and light; and the aërial tints judiciously arranged. His drawings are not in less estimation among the connoisseurs than his works in oil.

CORNELIUS SACHTLEVEN, his brother, a very inferior artist, was also born at Rotterdam.

I SHALL mention only one other painter, a native of this city, Abraham Hondius, born in 1638, famous for huntings and conversations.

THE spirited characters of his animals, particularly dogs; the squareness of his pencilling,

cilling, with the freedom of touch, and manner peculiar to himself, must ever render his works pleasing to the amateur. It may be observed, that in many of his pictures the skies are remarkably red: the true cause assigned for which is, his having often a heavy bill with the colour-man, credit became a little impaired, and ultra marine was no longer to be obtained.

OF living artists here are a few of some eminence, particularly Mr. Van Nymegen, the father, who paints history; and the son, landscape, in the stile of Pynaker.

MR. LANGENDYCK, who designs battle-pieces, &c.; and Mr. Molyn, horses and cattle.

I SHALL now conduct you to a few private collections, in the possession of gentlemen who will be gratified in giving pleasure
to

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to an amateur of the fine arts, and to whom, as such, you will find little difficulty of access.

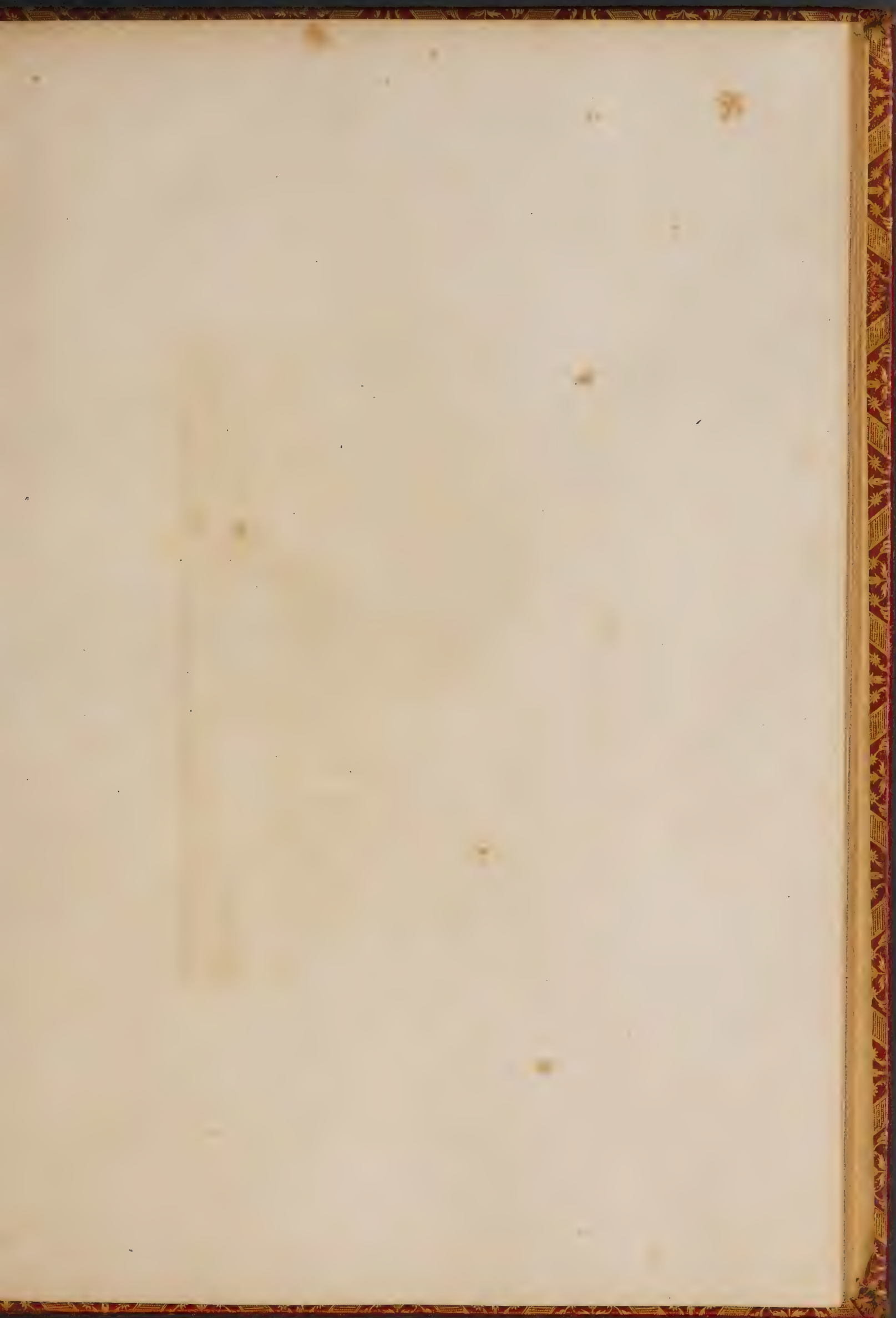
Mr. VANDERPOT, Seigneur de Groenweld, who has been banished on account of the late civil commotions, Mr. Cramer, Mr. Lockhorst, and Mr. Heybrock.

HAVING a wish to visit Dort, a place so much noticed by the works of the famous Dutch artists, we intend making a short excursion thither to-morrow. In the interim,

Adieu !



LETTER





Durrus or Dorrus

London: Pub. for Saml Ireland May 11790

LETTER V

1844

My dear Sir,
I have just received your letter of the 10th inst. and am glad to hear that you are still in the land of the living. I am well and hope this letter will find you the same. I am, Sir, your obedient servant.

I have just received your letter of the 10th inst. and am glad to hear that you are still in the land of the living. I am well and hope this letter will find you the same. I am, Sir, your obedient servant.



LETTER V.

DORT.

DEAR SIR,

AGREEABLE to our intention, we have made an excursion hither this day, after crossing the Maes to Zwyn-dregt, a pleasant village on the river Mer-wee, commanding a very picturesque view of this city, which is about nine miles from Rotterdam.

THE entrance to Dort, or, more properly, Dordrecht, is through the great Hooft-gate, a large handsome building. This city is of great antiquity, and has been a place of considerable strength; it is defended by bastions, and surrounded by a strong wall. It

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still

still holds a first rank in the states of Holland, and had formerly the sole privilege of coining money for all the provinces.

It is recorded, that the insular situation of this place was formed from an inundation of the sea, on the 7th of July, 1421; which swallowed upwards of seventy villages, and near a hundred thousand persons. The cause of this calamity is said to have arisen from the hatred of a peasant towards his neighbour, whom he wished to get rid of, and for that purpose opened a dyke towards the sea, which led to his house. The current became suddenly so powerful by the influence of the wind, that every attempt to stop it's progress proved ineffectual.

THE trade of this place is inconsiderable, fish being the chief article, among which salmon is in great plenty. There are two principal canals in Dort, the old and new,
across

across the former is a bridge of brick (called the New Bridge) near which is the town house.

THE great church is a large heavy mass of building, with little more than its antiquity to render it worthy of remark. Dort was one of the first cities that attempted to shake off the Spanish yoke, and embrace Calvinism. Here was held, in 1618, the famous Protestant Synod, assisted by deputies from all the Protestant nations. The sequel terminated in the execution of the famous Barneveldt, of Giles De Ledenburg, secretary to the states of Utrecht, and a sentence of perpetual imprisonment, in the castle of Louvestein, to the learned Hugo Grotius, and Hoogerbets, the pensionary of Leyden.

THIS city has produced some great and learned men, particularly the celebrated Junius and Vossius. To painters of emi-

nence it has been rather propitious, at the head of whom ranks Albrecht Cuyp, son of Jacob Geritze Cuyp, born here in 1606. A name that must be held dear to every lover of the arts. His close attention to nature in his landscape, and nice discrimination of character in his cattle, stand unrivalled ; the mists of the morning, clear light of noon, and sombre tints of the evening, are all delicately marked in his pictures. His sketches were principally made from the neighbourhood of Dort, and are all faithful copies of nature, whom he has evidently not sued in vain.

VALUABLE as this great artist's works are now held by the connoisseur, I am informed it is not more than thirty years since a room full of his best cabinet pictures were purchased by the late Mr. Blackwood, for seven or eight pounds a picture. Such are the vicissitudes in works of art, and such the
baneful

baneful influence of fashion and caprice, even on minds best cultivated and informed.

THAT excellent engraver, Jacob Houbraken, was likewise born here, about the year 1698; from whence he acquired the art we know not, as it is not recorded that he had a master; his excellence seems to have been attained by application, that infallible school of perfection. He was the son of Arnold Houbraken, an historical painter, born likewise at Dort, who held some eminence in his profession.

GODFREY SCHALKEN, a painter of some eminence, was likewise born here, in 1643; he was son of the rector of the college, by whom he was instructed in the classics; but soon quitted that pursuit for painting, and at length became a disciple of Gerard Douw. From the works of Rembrandt he seems first to have been caught with the strong effect
of

of light and shadow, which induced him to play those tricks in the art, which we see produced from his candle light, and other pictures; yet it must be allowed, that in some of his best works, his strong lights have a very pleasing effect, particularly the glow of sun-shine darting through a thin curtain on the face of a lady, whose portrait he painted in small. His first merit was certainly high-finishing. In design and composition he was frequently deficient. Yet, with all his defects, his small pictures, are much sought after, and bring considerable prices. The fame of Kneller, Dahl, &c. induced him to visit England, where he attempted portraits as large as life, but failed of success. If the story of King William be true, that in sitting one day for his picture, with a candle in his hand, this artist suffered him to burn his fingers, without offering assistance—One is at a loss to determine which was most to blame, the monarch

monarch for want of feeling, or the painter of politeness. The following circumstance, however, will place the deficiency of the latter beyond controversy. A lady fitting for her portrait, who was more admired for a beautiful hand than a handsome face, after the head was finished, asked him if she should take off her glove, that he might insert the hand in the picture, to which he replied, he always painted the hands from those of his valet. In London he became rich, and was much esteemed as an artist; returning to his own country, he retired to the Hague, where he died in 1706.

I SHALL not go farther into the detail of painters who were natives of this city; but close my letter with mentioning two living artists, whose merits give them a place in this recital: Mr. Verstelg, who paints conversations in the manner of Schalken, a good specimen of whose works is to be seen in the
cabinet,

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cabinet, at the Hague ; and Mr. Kuiper, famous for painting flowers.

WE fhall now return to Rotterdam, in our way to Delft, whence I fhall date my next.

Adieu !



LETTER





Delft towards the Hague.

London Pub. for Sam^l Ireland May 1st 1790.

1-44-1

1-44-1

The first of these is the
fact that the system of
education in the United States
is based on the principle of
equality of opportunity for
all. This principle is the
basis of the American
system of education. It is
the principle that every
child should have the same
chance to learn and to
develop. This principle is
the foundation of the
American system of
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education.



LETTER VI.

DELFT.

DEAR SIR,

THE pleasure we first found in travelling through this country by water has not been diminished.—We yesterday hired the roof of the trekschuit, for this place, which is about six miles distant. The trekschuit is a large boat or barge, with a flat top, about fifty feet in length; and is capable of containing forty persons. The cabin, or as the Dutch term it, roof, will accommodate conveniently about eight people, and should always, if possible, be previously engaged; should you not be so fortunate as to procure yourself a place there (the extra expence of which is very trifling)

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you

you will incur the risk of suffocation, by mixing with the company within, where the men all smoke, and the women (strange to tell) sit silent and motionless. The scene has all the stillness of a quakers meeting, with all the stupidity of downright idiotism.

THE beauties of travelling cannot, you will conclude, be within, but without the barge, where, if the weather proves fine, as at present, nothing can exceed the mode of conveyance. The country around being flat, your view is uninterrupted. The canals, which are eight or ten feet deep, are transparent, bordered with trees, and interspersed with small pleasure-houses, which form a most delightful scene.

THE trekschuit is drawn by one horse, whose pace is regularly three miles an hour—you will observe the mode of calculating distances here, is by the hour, not by the mile :

mile: in two hours, then, we reached this place. The boat is so steady in its motion, that you may write or draw, without the least inconvenience. A number of wind-mills are interspersed on the banks and neighbourhood, for sawing timber, cutting tobacco, and other purposes; the land contiguous is all pasture. About the midway to Delft, we passed a very pretty village, called Overfchie. Close to the canal runs the high road, bordered with a row of lofty elms.

THE city of Delft is the capital of Delftland, in the province of Holland, and is about two miles in circumference. In the square or market-place, facing the church, is the town-house, the façade of which is worthy attention. The steeple of the new church is reckoned the most beautiful of any in the low countries, and has a remarkable set of chimes, consisting of four or five hundred bells, which play every quarter of an

hour. This is a species of music the Dutch are universally fond of; the bells are so disposed on the outside of the spire as to add much to the beauty of the building. Within the church is shewn a marble tomb of William, the first Prince of Orange. It is a work of much merit; and the execution, in parts, well deserves a critical attention. The murder of this first Prince of Orange, in the fifty-second year of his age, is related to have been perpetrated at the Old Palace, in this town, on the 10th of July, 1584, where is seen, at the bottom of the stair-case, a hole, said to be the mark of the pistol ball, which passed through his body. The assassin was Balthazar Girard, who had for some years premeditated this massacre.

It is extraordinary that about two years before, an attempt was made to assassinate this Prince, at Antwerp, by a villain of the name of Jaureguy, who was to have been rewarded

rewarded with twenty-five thousand ducats ;
but the pistol missing fire, the sanguinary
business was not completed.

IN the old church are shewn the tombs of
Admiral Van * Tromp, and Admiral Heine,
his cotemporary.

THE Spin-house, or Bridewell, where
poor female culprits are kept, should be no-
ticed, and that with an eye of commiseration.
—Surely, twenty, or even ten years confine-
ment, is much too severe a punishment for a
venial fault ; but

“ Through tatter’d clothes small vices do appear.”

Two spacious streets, with broad canals,
bordered with trees, as at Rotterdam, form

* I HAVE applied the epithet *Van*, as he is generally
called, in England, Van Tromp, yet I have reason to
believe it has nothing to do with his name.

the

the principal part of the town. It has but little trade ; the Delft manufactory, once so famous, is by the intercourse with China, and the modern improvements in the manufacture, rendered so trifling, as to be scarcely an object of commerce. Hence it may be observed, how little reliance should be had on the permanency of any art, in which we fancy we excel.—The Delft-ware, once held all over Europe in such estimation, as to be an object worthy the embellishments of the pencils of Van Goyen, Vandevelt, and other eminent artists, is now confined merely to the purposes of the kitchen ; and it is not impossible, but that British taste, now employed in imitating the classic treasures of Herculaneum, may in time so improve on their originals, as to take from the antique its boasted superiority.

To ascertain, in some measure, the value of earthen-ware, there is at Sir Andrew Fountain's

Fountain's feat, in Norfolk, a cabinet of it, painted by the divine Raphael, for which, they tell you, his present Majesty offered the family no less a sum than five thousand pounds.

THIS town is exceedingly dull, being principally inhabited by persons who have acquired fortunes sufficient to retire from business, and wish to make no farther noise in the world. The pavement before most of the houses is black and white marble. In the back part of our inn, which is the largest I have yet seen in Holland, is a spacious hall, set apart for the Burghers, who are formed into a corps of archers; among these the best shot is made King of the Society for a year. In this apartment is a large well-painted picture, by Mirevelt, who was born in this city, containing many portraits of the Burgo-masters, and principal officers, who made resistance against the Spaniards, in the 16th century; those of the famous pensioner

penfioner De Witt and Hugo Grotius, when young, are conspicuous in the picture.

OF Hugo Grotius, a native of this town, I should scarcely be justified in mentioning farther particulars, especially to you, who are so well versed in the biography of the learned; but, as the information came to me on the spot, and differs a little from what has been said on the subject, I shall, without reference to books, give it you verbatim.

WHEN, very young, his abilities were in such esteem, that he was engaged by the States, to accompany the Dutch Ambassador, Barnevelt, to the court of France, where Henry IV. shewed him much attention; but from his youth expressing his astonishment at the States sending an assistant without a beard; Grotius replied, " Had the States
" conceived your Majesty measured abilities
" by

“ by the length of beard, they would have
“ sent, in my stead, a he-goat of Norway.”

ON his return from France, at the age of twenty-four, he was made Advocate-general; and in May, 1619, was arrested, and condemned to perpetual imprisonment, in the castle of Louvestein; but in about a year and a half, after much severe treatment, he accomplished his escape.* He retired to

* THE manner of which is thus related—His wife, Maria Van Reygerbergen, a woman of much learning and accomplishment, from her intimacy with the Governor's Lady, so ingratiated herself as to get permission, during the absence of the Governor, to reconvey some books to Gorcum (where a relation resided); which being readily granted, Grotius was conveyed to the trunk, and by the artifice and good management of a maid servant, who accompanied this learned treasure, he was safely landed, but not without some danger of being drilled through the body, from the curiosity of the porters, who on carrying him down stairs, had suspicion, that the weight of the trunk was too great for waste paper.

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France,

France, where he met with a very kind reception, though much artifice was used, by the Dutch Ambassadors, to prejudice the King against him. He was afterwards made Counsellor to Queen Christina, of Sweden; from whose service, he, with much difficulty, obtained permission to retire; which favor was accompanied with several conspicuous marks of her esteem.

ON quitting Sweden he was cast away in a storm, on the coast of Pomerania; thence he continued his journey by land, when illness obliged him to stop at Rostoc; where he died, on the 28th of August, 1645, and was thence conveyed to this place, where he was interred among his ancestors.

IN the Town-house, and in private hands, are found some of the best pictures of Frank Hals.

OF painters, this city has produced many of much eminence ; among whom are, Leonard Bramer, a disciple of Rembrandt, and painter of history. Peter Bronkhorst, who painted buildings and figures with much success. In the council chamber are two good pictures, by this master, the judgment of Solomon, and Christ driving the money-changers out of the temple.

CHARLES FABRICIUS, esteemed a good master of portrait and perspective. High expectation was formed of this artist, by the connoisseurs of his time ; but by an unfortunate explosion of a gunpowder magazine, in his neighbourhood, he was blown up while at work in his chamber, together with his disciple, Matthias Spoors.

A PAINTER of history and portrait, of very considerable merit, Cornelius De Maan, passed much of his time in Italy, from

whence he returned to Delft, greatly improved in taste and design. A fine specimen of his superior excellence is in the great hall of the physicians and surgeons; it contains portraits of those of the first rank of that time; is well grouped, and coloured much in the stile of Titian, and in parts not inferior; it is, on the whole, a picture worthy of admiration, and a model for artists.

I CANNOT close this letter without mentioning the name of Michael Jan Mirevelt, a portrait painter, of very considerable merit, born here in 1568. He was early placed with Jerome Weirinx, an engraver, under whom he made considerable progress, and at the age of twelve produced several well-engraved plates; but he soon quitted the graver for the pencil, and under the tuition of Blocklandt, became eminent as a painter. He was invited to England by Charles I. but the plague breaking out at the time, prevented

prevented his accepting the offer. He was principally employed at the Hague; and is said to have painted more than ten thousand portraits, for which he received a very good price; a three-quarter portrait one hundred and fifty florins, and other sizes in proportion. The sweetness of colouring in his heads, and free manner of touching the hair, much resembling Holbein, fully justifies the high rank which he held, as a portrait-painter; he died in this city in 1641, aged 73. Besides the picture I have mentioned in the room where the Burghers meet, there is another in the Surgeons Hall, by this master, of very considerable merit.

WE are preparing to embark for the Hague.

Adieu!

LETTER







Ryswick near the Hague

Pub. as the Act directs May 11 1790.

LIBRARY



LETTER VII.

HAGUE.

DEAR SIR,

WE left Delft by our favourite mode of conveyance, the trekf-chuit, for the Hague; the distance about six miles. In the village of Ryfwick, about half way from Delft, nothing can surpass the beauty of the scene.

I WOULD advise you to leave the trekf-chuit at the bridge (as described in the drawing) and walk to the village, about half a mile distant. It was a palace of William III. called the house of Neuburg, and is rendered famous from the peace concluded there, after a nine-years war, on the 20th of
September,

September, 1697, between the confederate powers and Louis XIV. called the peace of Ryfwick.

As the trekschuit waits not a moment, you have a pleasant walk to the Hague, where we arrived in very good time for dinner. The scenery became richer, and nature, as we got nearer to the Hague, seemed to grow refined, and breathe more the air of a court.

You will perhaps smile at this opinion, but it is a truth, that nature may be softened and embellished by the hand of art, and derive such variegated tints from tasteful culture, as to produce a beautiful effect, seldom found in Dutch landscape. Thus it is with the cultivations and embellishments about the Hague, which certainly give the country a new and elegant appearance.

THE





View from the "Sloop" from the

source of the River, Ireland May 1790



THE annexed sketch was made between Ryfwick and the Hague, or as the Dutch term it, Graven Hague, or Earls Grove (having been formerly inhabited by the Earls of Holland); which, though only a village, is yet made the feat of Government, the residence of foreign Ministers, and contains, perhaps, more elegant buildings than any other spot, of the size, in Europe. It's elevated situation, and contiguity to the sea, the purity of the air, and diversity of landscape, give it pre-eminence over every other town in Holland.

THE streets are spacious, elegantly built, well shaded with trees, and amply supplied with water.

THE squares and public buildings are numerous; but the most beautiful part of the Hague is the Vyverburg, on one side of which is an elegant row of houses, and on

the other a large basin of water, called the Vyver, almost a quarter of a mile in length, near which is the Mall railed in, and strewed with shells, like all the public walks in the Hague, which renders them exceedingly unpleasant.

THE house of Prince Wielburgh (who married the Prince of Orange's sister) is the most elegant building here; the Hotel d'Opdam, though much spoken of, I think inferior.

THE Hague is furrounded with a canal, bordered with elm-trees, across which are many bridges. The Princess-Graft is half a mile in length, and proportionably broad.

THE French Theatre is in the Street Casuari, small but neat. The Assembly of the States was breaking up about three o'clock, just as we passed. On which occasion the
military

military were drawn out, and respectfully saluted the members, a ceremony (it seems) performed every day.

THIS parade cannot fail to strike an Englishman as singular; as in our country alone such is the jealousy of military power, that the representatives of the people wave all military homage, and will not even admit a centinel to be placed near the seat of deliberation.

THE chamber (where the business of the state is transacted) is a very handsome large room, hung with tapestry, adjoining to that in which the Ambassadors are received; at the end is a whole-length picture of William III. Very near this room is a spacious hall, where the Court of Justice is kept, in which are seven pictures, by Laireffe: the first, Æneas with his father Anchises; the second, over the chimney-piece, represents

Justice; the third, the Story of Pompeius; the fourth, the Bride of Carthage sent back by Scipio to her husband; the fifth, Horatius Cocles solely defending the bridge of Rome; the sixth, Scipio, where he makes the people swear to defend Italy against Hannibal; the seventh, the History of Fabius Maximus, who having conquered the Samnites, against the order of the Dictator, Lucius Curfor, was condemned to death, but obtained his pardon from the people.

NEXT to this is an apartment where the Ministers withdraw, &c. in which are twelve small pictures, the History of Claudius Civilis, said, by the person who shews them, to be by Holbein, but they are more in the manner of Parmegiano.

OUR guide informed us that the great Lord Bolingbroke offered ten thousand pounds for them: but this wants confirmation.

IN

IN the front of the Town-house are two Latin proverbs : the latter of which is well understood by every Hollander :

“ Ne Jupiter quidem omnibus.”

“ Felix quem faciunt aliena pericula cautum.”

IN the Burgo-master's room, in the Town-house, is a very fine picture, by the Chevalier Charles De Moor, representing all the Members of the Regency, of the year 1717.

THESE apartments all overlook the Vyver, and are exceedingly pleasant. The houses, or rather palaces adjoining, are elegant in the extreme. The residence of the English, and most of the foreign Ministers, is on this spot.

THE French church boasts more antiquity than any other at the Hague, and is rendered famous, as the burying place of several Counts of Holland. When it was repaired,
about

about four years since, the corpse of William, the sixth King of the Romans, and Count of Holland, was found well preserved. The body intire, the skin quite black, and the teeth perfectly white. In the same church is entombed the famous Barneveldt.

WE yesterday attended the parade, in expectation of seeing the Prince, but were disappointed; after which, having previously procured a ticket of admission, we visited the cabinet of natural curiosities, open every day at twelve.

THE collection consists of shells, precious stones, petrefactions, fossils, minerals, and birds, well preserved. To enter into a detail would be tedious, and perhaps beyond my ability; the connoisseur, in that pursuit, may get better information on the spot. The concha veneris, pelican, and hippopotamus, or sea-horse, mostly attracted our attention.

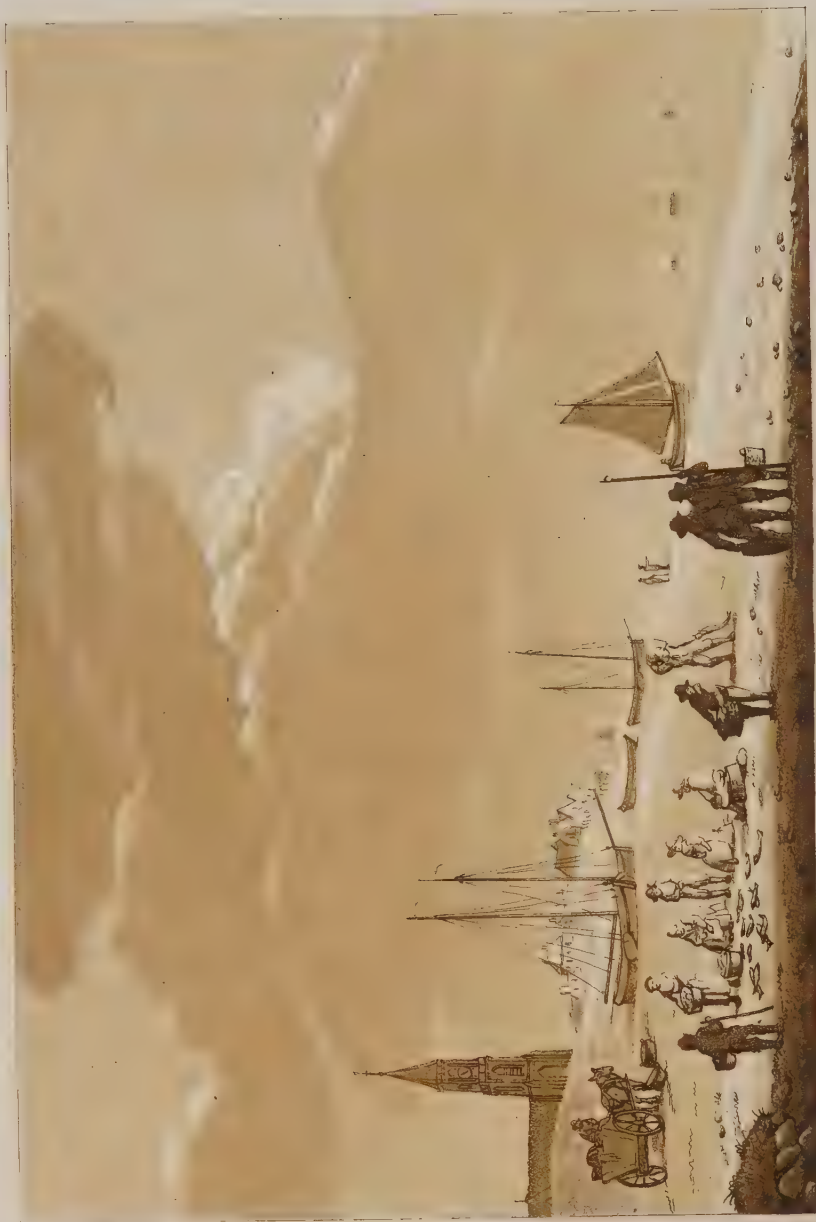
tion. The whole is neatly, and well disposed: but without partiality, I think the collection made by the late Sir Ashton Lever much superior.

NEAR the house where this cabinet is preserved (which I should mention was purchased of the Countess of Albermarle) stands the prison, in which the famous De Witts were confined, before they so undeservedly fell martyrs to the blind frenzy of an ignorant rabble.

To the Prince's cabinet of pictures I need not request you to pay particular attention. The whole collection is of the first and best quality, well chosen, and in excellent preservation. Portraits, by Titian, Holbein, Rembrandt, Van Dyck, and others; and cabinet pictures by Gerard Dow, Metzu, Polemburgh, Isaac Ostade, &c. Some excellent landscapes, by Vernet, particularly the
water-

water-fall of Tivoli, perhaps the best he ever painted: a large landscape, with cattle, by Paul Potter, painted in 1647 (large as life), wherein the particular characters of the animals heads are marked, in a manner peculiar only to the talents of that great master. There are likewise two by Lingleback; the embarkation of Charles II. from Scheveling, the best I ever saw by that painter. Of Vandevelts, there are two most beautiful. Portraits by Rubens, of himself and wives. A virgin and child, by Raphael. Fruit and game, by Weenix. By Wouvermans, a large battle-piece, &c. To enumerate them further would be tedious. The collection is perfectly chaste, and selected with great judgment.

HAVING viewed every thing recommended to us here, we made an excursion, early yesterday morning, to Scheveling, about two miles distant. The ride is delightful, through
an



Scherreningen

Pub. as the Act directs, May 1. 1790.



15. May 1871

an avenue of lime-trees, about a mile in length, forming a beautiful vista, which is terminated by the church of Scheveling. On each side this charming road the foot-way is perfectly commodious, and shaded from the heat of the sun.

THE sea breaking upon the eye, just at the extremity of this grand avenue forms a noble and picturesque object. The beauty of the morning, with the busy scenery on the shore, of multitudes of fisher-men and women, all eagerly engaged, and so characteristically grouped, induced me to attempt the enclosed sketch; in making which, the boors seemed quite as well entertained with me as I was with them, eagerly crouding round, and expressing their pleasure and surprise, by such broad grins and shouts of applause, as would have alarmed the infernal regions.

THE beach here forms a very different prospect to that we are accustomed to in England, where the surrounding cliffs add grandeur to the scenery, and the hardness of the gravelly shore gives a pleasant foot-way; here the depth of sand and immense quantity of shells which the sea is perpetually throwing up, renders the walking so disagreeable, that we soon returned sufficiently fatigued, yet with excellent appetites, to breakfast, at a small snug house in the village of Scheveling, which is a small fishing-place, and seems to have undergone little change since the days of D'Vlieger, Van Goyen, and other eminent painters, who have thought it an object worthy the pencil.

ON our return to the Hague we visited Portland gardens, in the possession of the Countess Bentinck. They are much spoken of here, for their style of cultivation, as being entirely in the English taste. It is true, they are so,
in

in as great a degree as the fancy foil, and the want of rich scenery will allow. They are about three miles in circumference, but with no extent of prospect. This garden consists of short alleys, serpentine windings, and here and there a small piece of green, still water. Yet the shrubs seem to thrive, and the orangery, (consisting of near three hundred large trees) is much to be admired, forming an amphitheatre, before a very large building, constructed for their reception in cold weather. The dwelling-house is of no consequence, yet for that and the grounds, it is said, the English minister paid the enormous sum of one thousand pounds a year.

SPEAKING thus unfavourably of this garden, that has been so much commended, it must be allowed its present neglected state (being unoccupied) has, in a great degree, taken from the original beauty.

HAVING heard much of the gardens of Griffier Fagel, we returned to the Hague, and procured an order for admiffion, without which they cannot be feen. This regulation has been lately adopted, in confequence of an injury fufained from fome mifchievous perfon. The grounds are very extenfive, but laid out fo like the former, that I cannot fay much in their commendation. Nature is here, as before, tortured into fquares and angles ; and the buildings in general difpofed with little tafte, except one, which commands a view of Scheveling, the Hague, and the Sea.

THE houfe is fmall, and merely a place of retirement from the bufinefs of the ftate. I am told there are fome good pictures within, but our order did not extend to an admiffion.

FROM hence we drove to the houfe in the wood (about a mile from the Hague)
where





House in the Wood near the Hague

London Pub: for Sam^l Ireland May 11790

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where the Prince of Orange generally resides about two months in the year. It is a comfortable villa, that a private gentleman of moderate fortune might occupy. The house is pleasantly situated in a fine wood, which is the first I have yet seen, and (except that at Haerlem) is, I believe, the only one of consequence in the country. The enclosed sketch will give you a more perfect idea of the house and its situation.

It is remarked, that in and near this wood, Waterloo made the principal part of the studies for his charming etchings.

THE saloon, or ball-room, is an octagon, with a cupola, and gallery for music.

THE pictures, by Jordaens, are all in his best manner. Vulcan's forge, by Rubens, over the chimney, is a chef d'œuvre of the master. This is the only grand apartment
in

in the house. The Japan bed-chamber and closet are expensive and elegant, beautifully inlaid with mother of pearl. The closet, particularly, is thoroughly Chinese.

THE reception we met with, as strangers, was highly flattering. It was the character of Englishmen that was our passport. Expressing our wish to see the Prince, the Court being then full, we were addressed by a gentleman (whom we afterwards found to be Lord Athlone) through whose politeness we gained admission, and were with great affability noticed by the Prince. He is short in stature, with much elegance and familiarity in his manner, not unlike our Royal Family.

THE Princess and her daughter, who is about eighteen, appeared in the room; their dresses were very plain, and with no other mark of superiority than a train-bearer.

CHARMED

CHARMED with the native elegance, and sensible expression in the countenance of the young Princess, I could not, on the instant, but cherish the hope of seeing her one day contributing to the splendor and felicity of the British Court.

So little ceremony is observed in the exterior of the house, that just without the door of the apartment, where the Prince was giving audience (which was open) a woman was on her knees scrubbing the stair-case.

I CANNOT quit the Hague without permission to relate what is told at a neighbouring village, called Loosduynen, about a league from hence. The story is so trifling, that I should not venture on its recital, but for the sake of the explanation, although Erasmus, and other authors of high eminence have mentioned it with much gravity:—

“ About the year 1276, a Countess of Hen-
“ nesberg,

" nesberg, aged 42, was delivered of three
 " hundred and fixty-five children at a birth ;
 " said to be by the imprecations of a beggar
 " woman, who (on being refused charity)
 " wished she might have as many children
 " as there were days in the year." Though a
 Dutch author mentions having seen the chil-
 dren, and describes them no bigger than
 shrimps ; and though at the village church
 is still shewn the copper vessel in which they
 were baptized by Guy, Bishop of Utrecht,
 yet the truth seems to be, that on a 3d of
 January the beggar wished the Countess
 might have as many children as there *had*
 been days in the year ; and that her wish
 was fulfilled by the good Countess being
 delivered of three children on that day. It is
 said, that credulity once ran so high in this
 village, as to induce them to place a picture
 in the church, illustrative of this whimsical
 subject.

HAVING

HAVING seen all that is worthy of attention, I shall close this letter with giving you a list of such private collections, as will best merit your notice.

GRIFFIER FAGEL at his town house, in the Hague—Baron Coehoorn has a fine collection, but it is seldom he is in the humour to shew it—Mr. Van Heteren—Mr. Slingeland—Mr. Nyman—and Mr. Vallette.

OF painters now residing here who have superior merit, I shall mention Mr. Haag, painter to the Prince of Orange, and keeper of the cabinet—Mr. Schoumen, a good painter of birds and animals—Mr. Van Os, flowers and sea-pieces—Mr. Prins excels in high-finished landscapes and buildings, in the stile of Vander Hyde—Mr. Tiespyn and Mr. Bollemais, in history—and Mr. Rudig is excellent in flowers.

THE Hague has produced many artists of eminence. John Le Duc, a disciple of Paul Potter, was born here in 1636. He had great facility of pencil and excellence in design, but his greatest merit was his close imitation of the style of his master. We are led to regret his having quitted the pencil for the pursuit of arms, in which he obtained a company, and acquired the epithet of brave; after which he neither painted or designed. His etchings are justly esteemed. He was director of the academy at the Hague, in 1671, but the time of his death is not ascertained. A disciple of Van Dyck, Adrian Hanneman, was born, and principally resided here; he had infinite merit as a portrait painter, and did honour to his master. He was chiefly employed by the Prince of Nassau, for whom he painted many pictures, some in history highly deserving applause.

THERE

THERE is a delicacy of colouring in his portraits, not much inferior to Van Dyck; his best works are to be found at the Hague; he was director of the academy there in 1665. Daniel Mytens, as an excellent artist, likewise does credit to the place of his nativity; he was born in 1636; he early visited Rome, and gained much information from the society of Carlo Maratti and Carlo Lotti. After residing a long time in Italy he returned to the Hague, where he was much caressed by the lovers of the arts. An early taste for pleasure and expence, not lessened by his residence abroad, seemed to increase with his years; and at the age of fifty-two he totally neglected the noble pursuit of excellence in the arts, and sunk at once into a state of debauchery, fatal to his health and fortune. The period of his great merit as a painter seems to have been soon after his return from Italy: which may be observed in the excellence of the sketch in the cieling

(84)

of the painters gallery, at the Hague. He died in 1688.

For a farther account of painters produced here, I refer you to the biographers on the subject.

Adieu.



LETTER







LETTER VIII.

LERDEN.

DEAR SIR,

AFTER a pleasant passage in the trekschuit, of about three hours and a half, we arrived at this city.

ABOUT half way from the Hague we stopped to change boats, at an exceeding pretty village, called Leydschendam, in the neighbourhood of which the pleasure-houses and gardens are in a better stile, and the borders of the canals enriched with a luxury we had not before experienced. We entered the city by what is called the White-gate, which leads to the Broad-street; a handsome spacious avenue, passing quite through

through the city, in a curve line to the Utrecht-gate.

LEYDEN is esteemed one of the handsomest cities in Holland, and next in size to Amsterdam; it is surrounded with a rampart and spacious canal, adorned with trees, which shade a pleasant walk, encompassing the town, and commanding an extensive view over the adjacent meadows.

THE entrances to the city are through seven handsome stone gates, at each of which is a draw-bridge. In the centre of the town is a tumulus, surrounded by a high wall, which commands a fine view of the city. On this eminence, which is called the Burgt, there formerly stood a castle, said to have been built by Hengist, King of the West Saxons, on his conquest in England, or with more probability by one of the former Counts of Holland. This city seems to rival
Venice





The Canal call'd de Oude Rijn in Leiden

Pub. for Sam^l Ireland May 1. 1790.



Venice in canals and bridges; of the latter there are said to be one hundred and forty-five, all of stone, and railed with iron. The most beautiful of the canals is called the Rapenburg; across which stands the university and public library, well stored with books, and contains many curious manuscripts. The learned Scaliger, who was born here, bequeathed to this university, in which he was a student, his valuable Hebrew library.

IN this apartment is a portrait of Erasmus, said to be by Holbein. And in the professors room are likewise portraits of Arminius, Junius, Boerhavius, Van Swieten, Albinus, and other distinguished men of this university. The old Rhine runs through this city, and loses itself at a small village in the neighbourhood, called Catwyk.

THE

THE university is famous all over Europe, it was founded by the States in 1575. The professors, when they appear in public, wear a black silk gown, or toga, bordered with velvet, on which the word Leyden is impressed in silver. The students are not distinguished by any regular habit, and board indiscriminately in the town. Their number at present is but small; and it is a fact highly complimentary to the schools of Britain, that Leyden is no longer the resort of English students in medicine, though it formerly held such distinguished pre-eminence; not a single one from our own country is now to be found here.

IN the upper part of the university the ingenious Elziver had his printing-rooms. The physic gardens are mentioned as worth notice, but I cannot speak to their excellence. A small collection of statues are shewn, as
presented

presented to the university, by a burgo-master of Amsterdam, named Gerard Papenbroek; but it is of no great consequence by whom given, they are of little esteem.

THE asbestos shewn here is not uncommon, both paper and linen are made from it, and it is not confumable by fire.

HERE are several curious specimens of petrifications, but I was most struck with some pieces of chrystal, formed by nature into angles, as accurately as if they were the nicest works of art. The toad of Surinam, which brings forth its young from its back, where they are contained in small valves, is an object of much curiosity. This species of toad is about twice as large as those in England. A fish, called the Medusa's head, is worthy notice, it has a number of small fibres darting like rays from its body.

A BEAUTIFUL hyacinth in full bloom, preserved fifty years in spirits, now appears as if fresh gathered; it is certainly a great curiosity, and well deserving attention, as is an Egyptian shirt without a seam.

THE Stadt-house, in the centre of the Broad street, is a very large building, striking in its appearance, but in a very uncouth style of architecture. In one of the apartments is the famous picture representing the last judgment, by Lucas Van Leyden or Huggens, who was born here in 1494; it consists of an infinite number of figures. The composition in general is good, and some of the female figures pencilled with great spirit, but the representation of beautiful nature is not here to be found. Great incorrectness in the drawing, want of keeping in the figures, the draperies hard, and in the heads much similitude; yet with all its defects it is, considering the early time in which it was painted,

painted, a work very deservedly admired. Before he was twelve years old this artist is said to have been a good painter, and at fifteen to have made an admirable picture of the History of St. Hubert.

A PICTURE painted by the Chevalier De Moor, the subject Brutus seeing judgment executed on his sons; and another, the story of Scipio, &c. are worthy attention.

THIS excellent painter, born here in 1656, was the son of a picture merchant, and though his father bestowed much attention to his education, all was neglected for his superior attachment to design; he was therefore placed with Gerard Douw, as a disciple; then with Francis Mieris, and afterwards with Schalken. He painted the portrait of the Grand Duke of Tuscany, by whom he was rewarded with a gold medal, and valuable chain. For the Emperor he painted

portraits of Prince Eugene, and the Duke of Marlborough, on horseback, in return for which he was made knight of the holy Empire. He likewise painted the portrait of Peter the Great, who was so much pleased with the performance, that he ordered it to be shut up with care, after every fitting.

HIS works are very numerous, and in high estimation; he lived to the age of eighty-two, without a decay of his ability in the arts, and died in high esteem with those best able to judge of his excellence.

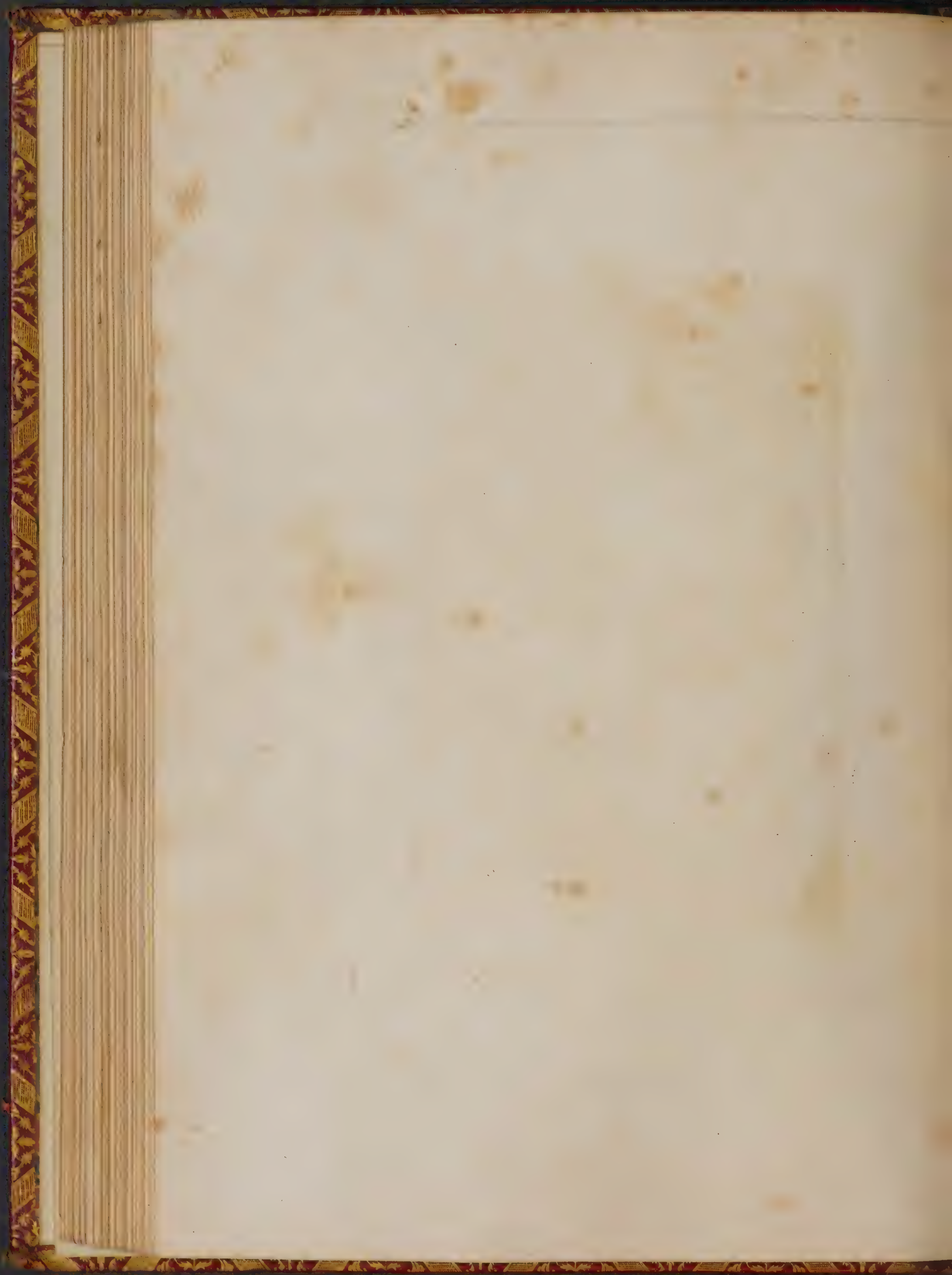
ABOUT three miles from Leyden, between the villages of Leyderdorp and Koukerk, was born the famous Rembrandt Van Ryn. His father was a miller named Herman Gerretsz, whose mill and the adjacent country were the principal objects of the son's study. Rembrandt, when young, having finished a picture of great merit, he, by the advice of his





Half-way House, between Leyden & Haarlem.

Published, as the Act directs, 1790.



his friends, conveyed it under his arm to Amsterdam, where it sold for one hundred florins. Proud with the sum he had received, he became too great a man to return home on foot. A waggon therefore conveyed him back: and wealth, with its usual attendant avarice, soon followed his intense application. He was a man of singular humour, and being employed to paint a large family picture, while one of them was sitting a servant came in and informed him of the death of a favourite monkey; regardless of the person sitting, he ordered the dead animal to be brought in, and immediately sketched him in the picture; disgusting as it was, he could never be induced to obliterate it, though frequently requested by the family. He resided principally at Amsterdam, where he obtained very high prices for his works, and his commissions were so numerous, that many of his portraits were slighted, and left mere sketches. The strong lights produced
in

in his pictures were effected by being admitted through a hole or aperture calculated for the purpose; and so fond was he of great masses of light, that a nose in one of his pictures was absolutely so embodied with colour as to produce all the prominence of nature. So eager was he after gain, that his prints were sold in every state, from the etched outline, to the last finishing, and the prices given for them so enormous, that even at that time it was deemed a madness. The company he usually associated with were those of the lowest order, though much pains was taken to introduce him to persons of a superior rank.

ALL-SUBDUING avarice got the better of intreaty; boors were his constant companions, and a red herring and cheese his daily repast; he is said to have made three hundred pounds a year by his disciples. Could he have been induced to have come forward
in

in higher life, what might not have been expected from such extraordinary talents and application? He died in great affluence at Amsterdam, at the age of sixty-eight, in 1674.

LEYDEN boasts having given birth to a numerous list of other painters of high eminence; among whom ranks first that inimitable artist, Gerard Douw, who was early placed as a disciple with an engraver of some eminence. The exquisite high-finishing of this wonderful artist is astonishing, his neatness, spirited touch, and minute attention to nature render him at once the most beautiful painter, in the list of those famed for elaborate execution. He would frequently paint six or seven days on a hand, and still more wonderful twice the time on the handle of a broom. Yet with all this minutiae nature was his object; and in spite of the high encomiums on the effect of sketches in the art, it must be confessed, that the highest finished pictures,

pictures, if touched with the spirit of such an excellent artist, come the nearest to the works of nature, who alone can be represented by superior talents and extraordinary application. In such high reputation were the works of this master held, that Mr. Spieringer, resident of the King of Sweden, at the Hague, presented him with one thousand florins annually to have the choice of his works. He lived to a great age. The minuteness of his performances so affected his sight, that he wore spectacles at the age of thirty. His works are numerous and in various hands, but his best productions are in the collection of the Elector Palatine, at Duffeldorff.

FRANCIS MIERIS, a disciple of Gerard Douw, born here in 1635, was the son of a goldsmith, and shewed an early inclination to the study of the arts, by marking forms on paper, and on the walls, with more than
common

common dexterity. He studied under several artists of eminence, but the superior manner of this master struck most forcibly on his imagination. His excellence in the pursuit rendered him agreeable in the society of persons of the first rank and quality, amongst whom the Grand Duke of Tuscany shewed him many marks of regard and esteem, and for one picture paid him a thousand rix dollars. This excellent artist was frequently paid a ducat per hour for his works. His intimacy and friendship for Jan Steen, that excellent painter and bon vivant, seem to have led him into much inconvenience. After a night's debauch, quitting Jan Steen, he fell into a common drain; whence being extricated by a poor cobbler and his wife, and treated by them with much kindness, he repaid the obligation, by presenting them with a small picture, which by his recommendation, was sold for a considerable sum, to a gentleman of the name of Paats. The

manner of returning the obligation seems to redound to the honor of the mind, as well as talents of this admirable artist, who in the freedom and sweetness of manner in his painting, I think, superior to his master.

HAVING mentioned Jan Steen, as the friend of Mieris, may I be permitted to say something farther of this excellent artist, and singular character, as a native of this place? He was born in 1636; the son of a brewer; and in marriage, the son-in-law of John Van Goyen. He was first placed in a brewery at Delft, where not succeeding, he became an alehouse-keeper, in which occupation he was himself his best customer, and having drank his cellar dry, took down his sign, and went hard to work at his profession of painting, till his vintage was renewed; and for a long time his works were only to be found in the hands of dealers in wine.

THE

THE productions of this excellent artist are principally subjects in which he most delighted—Nature in disguise. Yet they are so exquisitely managed, that the subject, though disgusting, is lost in the excellence of the artist. He died at the age of fifty-three. A whimsical story is related of this humorist. Having painted a crucifixion, he introduced at the foot of the cross, a numerous group of figures, consisting of monks, old women, and dogs. On being asked what he meant by such a grotesque assemblage? he replied, that when any thing curious occurred, it was always to be observed, that the clergy and old women were most eager in their enquiries.

ON another occasion he was commissioned to paint the general deluge, which he represented by a large sheet of water, and in the middle a huge Dutch cheese, with the arms of Leyden impressed thereon; this, he said,

would prove that there had been people on earth, but that they were all drowned; and as to the ark, with Noah and his family, they were out of the picture. This singular work, I am told, was some years ago publicly sold in Amsterdam.

JOHN VAN GOYEN, the father-in-law of this whimsical person, was an artist of eminence, and native of this place. His style, though very different from those I have just mentioned, still merits our warmest commendation. The facility of his pencil, and picturesque choice of subject, must ever render him admirable in the eye of the judicious observer in the fine arts. His works are numerous, and well merit a place in the cabinet of the amateur. He was born here in 1596, and died at the Hague, in 1656.

I SHALL close this letter with mentioning the name of Otho Van Venius, whom I cannot

cannot omit, as the master of the celebrated Rubens. He was born here, of a good family, in 1556. He passed most of his early time in Italy, when the school of Frederic Zuchero became his particular study. Returning thence, he received many marks of esteem from the Emperor of Germany, at Vienna, and the Electors of Bavaria and Cologne. Partiality for his native country brought him nearer home, and Antwerp became the residence of his choice, which he has enriched with many specimens of his art. He was well read in poetry and history, as well as excellent in painting, which leaves us less in admiration at the extraordinary acquisitions of his pupil, Rubens, under the auspices of such accomplishments in the fine arts.

OF private collections, there are here but few. The late Baron Van Leyden's most extensive cabinet of prints, of the best impressions

preffions (reckoned the first in Holland) with his collection of well chosen pictures, still remain entire, and are in the possession of a near relation.

MR. VAN BUREN has likewise some fine cabinet pictures, the remains of a most superb collection, formed by the late Mr. Van Snakenburg, among which is a charming picture of landscape and cattle, by Paul Potter, highly deserving attention. Mr. Dibbel's cabinet of drawings, coins, and medals, you must not omit visiting. Among other curiosities you will notice three ducatoons, with the impressions of William the first Prince of Orange, as Count of Holland, said to be the only casts existing in that state, and to have been found in his pocket at the time of his assassination at Delft, which proves his intention of becoming Count of that Province.

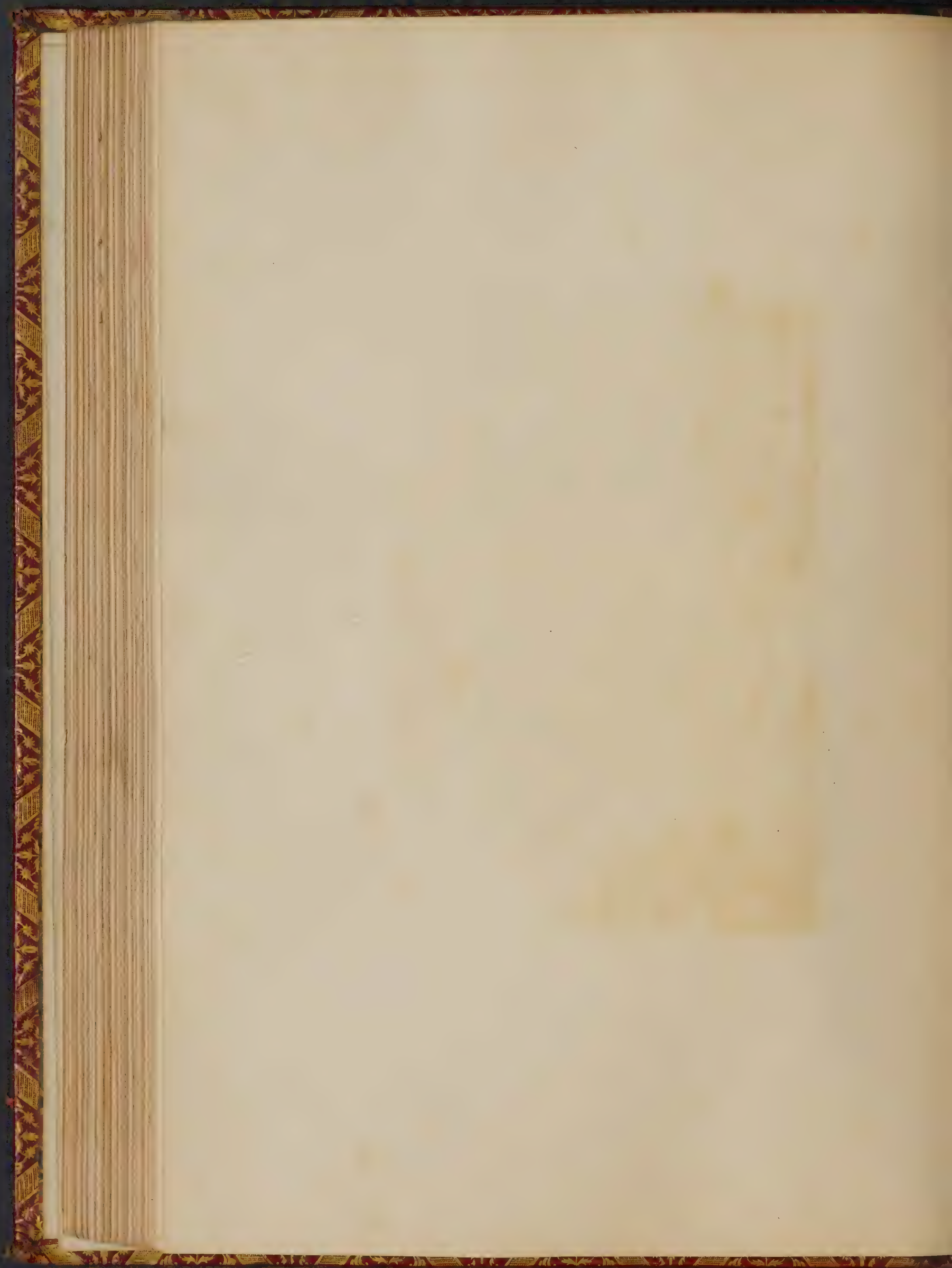
OF living artists of excellence, I shall sub-join the following :

MAD. CHALON, a good painter of conversation, in the stile of Ostade, and whose drawings and etchings are justly admired by every lover of the arts.—Mr. Thier, a good painter, in the stile of Paul Potter.—And Messrs. Janfons, excellent in conversations and cattle-pieces.

IN having said so much, I hope you will not think me tedious. When the subject is pleasurable we are apt to dwell on it.

Adieu !

LETTER







Haarlem from Amsterdam Road

Pub for Saml Ireland May 1. 1790.

1891

SEPTEMBER 19

1891

On the 19th of September 1891
I received from Mr. J. H. ...
a letter of introduction to Mr. ...
of the ...
The ...
The ...

I am, Sir, very respectfully,
Your obedient servant,

1891



LETTER IX.

HAERLEM.

DEAR SIR,

OUR partiality for water conveyance induces us to embrace every opportunity of travelling by that mode, while the weather continues favourable; and though we find an eternal sameness in the prospect, yet something is perpetually occurring to keep the imagination employed. The road and canal still running parallel, but increasing in verdure and woody scenery. The * villas and gardens adorning the banks

* ABOUT two miles from the city, towards Amsterdam, I made the annexed sketch.

of the river and road, rise with more taste and expence as we approach Amsterdam, whose merchants are the principal owners.

WE fixed our residence opposite the great church, where the synod of preachers was held, who were so numerous, that they occupied every room in the house, and rendered our accommodation very uncomfortable. This synod, which is composed of a deputation of elders and priests from each church, is annually held in some town of both South and North Holland.

HAERLEM is situated about four miles from the ocean, twelve from Leyden, and about the same distance from Amsterdam, has many spacious streets and canals, and is said to contain about thirty thousand persons. Its fortifications are no longer of consequence. Here is a considerable manufacture
of

of filks and camblets, but the principal trade is bleaching thread and cambricks. Some fine Scots and Irish linens are likewise sent here for that purpose; the quality of the water of Haerlem-Meer, which is about four miles distant, being deemed superior to every other for bleaching.

THE Cathedral is said to be the largest in the provinces. It was built in 1472; the steeple is beautiful, and was added in 1515.

THE church is rendered famous by its organ, which was built by Christian Muller, of this city, in 1738; it consists of eight thousand pipes, some of which are thirty-eight feet in length, and sixteen inches in diameter; it has sixty-four stops, the most extraordinary of which is the vox humana, so closely imitative, that even a nice ear might be deceived. The harmony and sweetness of this instrument are inexpressible; and we

had only to regret the want of ear and finger in the player.

WHEN Handel sat down to this organ, many years ago, the then organist was so amazed, that he took him either for an Angel or Devil in human shape. One day in the week (I think it is on a Wednesday) a voluntary of an hour is played, which may be heard gratis, at other times a ducat is the price.

UNDER this instrument is a handsome piece of marble sculpture, by Xavery, representing Gratitude, assisted by Poetry and Music, offering to Piety. The service, on a Sunday, begins at nine, when the doors are instantly shut, and not opened again till eleven; in which time you will have a sufficient specimen of the Dutch drum ecclesiastic. In the wall, at the east end of the church, is shewn a cannon ball, said to have been fired
into

into it by the Spaniards, in the sixteenth century, during the time of divine service.

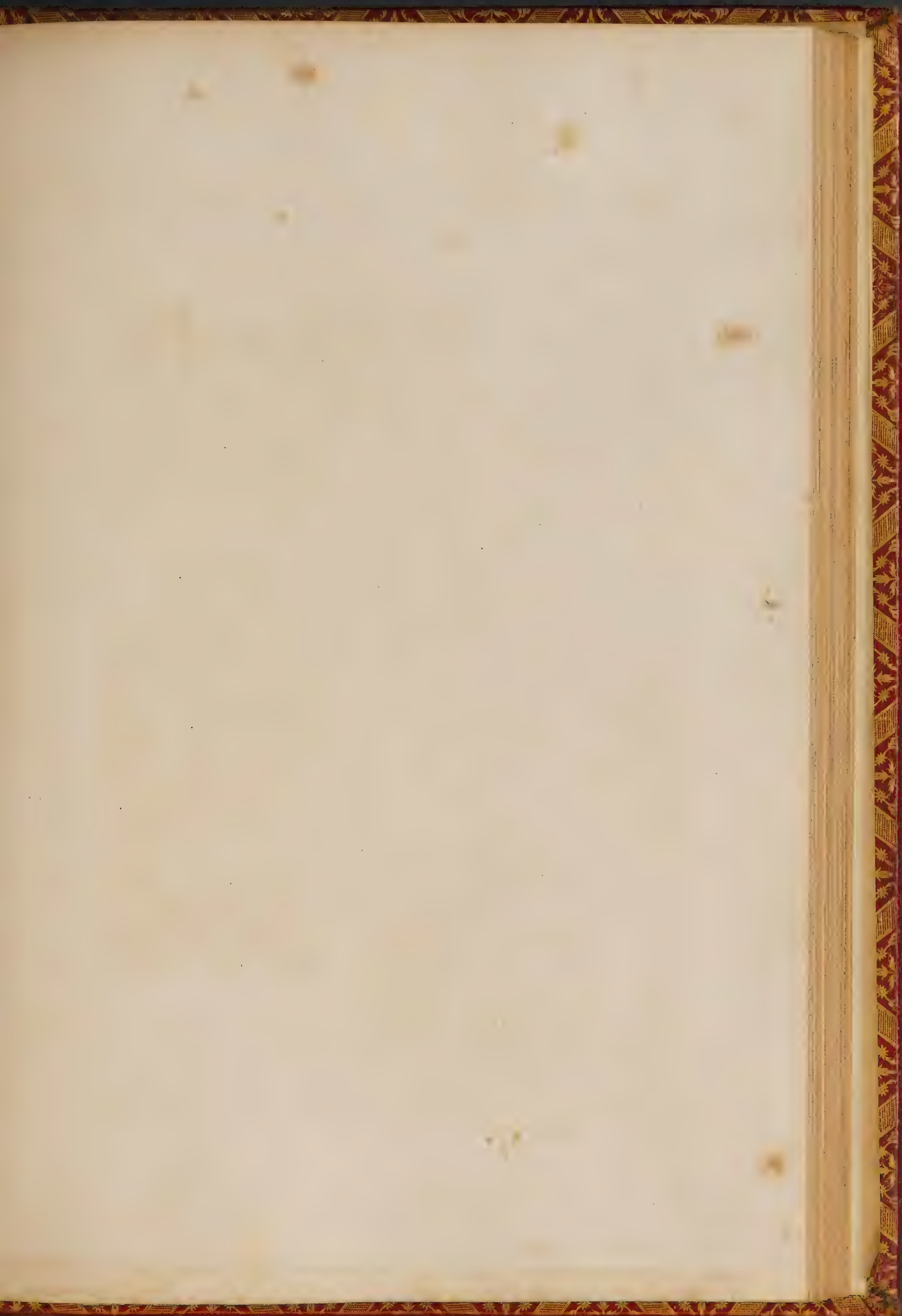
HAERLEM claims the first invention of the art of printing, by Lawrence Koster, an Alderman of this city, in 1440, whose house is yet standing in the Market-place, opposite the church. In the front of the house is his portrait, in a small sculptured figure. Amusing himself one day in the neighbouring wood, by cutting the bark of trees into letters forming the initials of his name, he is said to have laid them on paper, and falling asleep, when he awoke observed, that from the dew their form was impressed on the paper: this accident induced him to make farther experiment; he next cut his letters in wood, and dipping them in a glutinous liquid, impressed them on paper, which he found an improvement; and soon after substituting leaden and pewter letters, erected a press in his house; thus laying the foundation

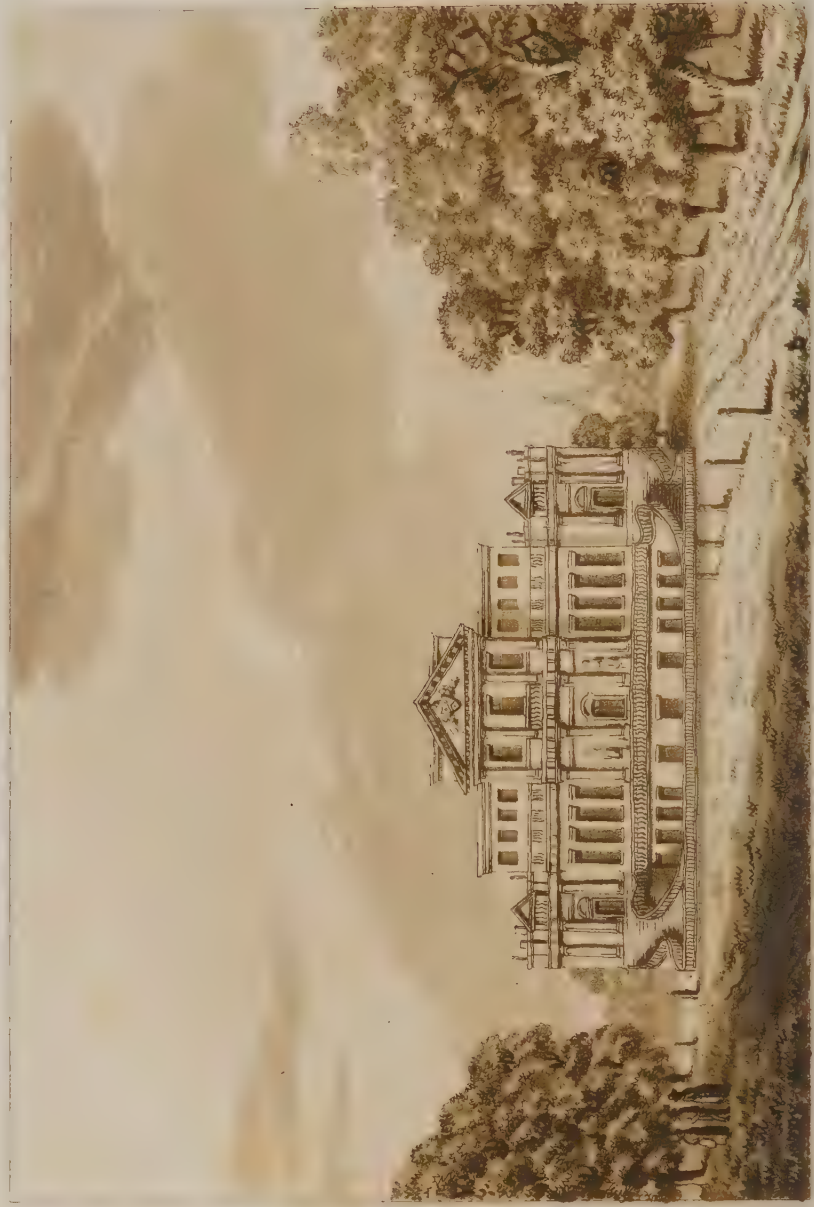
tion of the noble art of printing, which has thence gradually arisen to its present excellence.

THE art, it is said, was stolen from him by his servant, John Faustus, who conveyed it to Mentz, and from the novelty of the discovery soon acquired the title of doctor and conjuror.

THE original specimens are now shewn at the library in the Town-hall. The first is on a leaf of parchment; the second and third on paper, printed only on one side, and the corners left blank for capitals; at the top are wooden cuts, representing the creation, and, as it is called, Lucifer's fall. I would have enclosed a fac simile of the type and prints, but that their originality has been so much a subject of controversy among the learned, and is as yet undecided.

THE





M. Hoopes Villa near Harlem.

Pub. as the Act directs May 1. 1790.



(III)

THE environs of this city are exceedingly pleasant, particularly the adjacent wood, which has a noble walk, near three miles in length, rich in scenery, and lofty thickets of shadowy elms. In any other country this wood might claim pre-eminence, how much more so in this, where it stands unrivalled and almost alone !

IN this pleasing situation Mr. Hope has erected a mansion, at a vast expence, (not less, it is said, than fifty thousand pounds sterling) and worthy its liberal owner. The enclosed sketch, which I made on the spot, will give you a faint idea of its beauties. Within is a well-chosen cabinet of pictures, selected with much taste and expence, and which may be viewed by an application to Mr. Hope, whose general residence is at Amsterdam, seldom enjoying this elegant villa more than two days in the week. This mansion is frequently honored with a visit
from

from the Prince of Orange, who feels himself under much obligation for the exertion of its owner, during the critical opposition made to his government, in the year 1788, at which time, after declaring publicly his intention to espouse the cause of the Prince, such was his dangerous situation, that military protection was called in to accompany him to the Exchange. He was the first person who appeared there in an orange-coloured cockade.

CONTIGUOUS to the house, Mr. Hope has purchased the lease of about forty acres of land for one hundred years, for which he pays to the city of Haerlem, fifteen hundred florins per annum; (about one hundred and fifty pounds sterling.) I could not but regret its being left in so uncultivated a state, as to leave the stranger in doubt whether it could be any other than common land.

HAERLEM

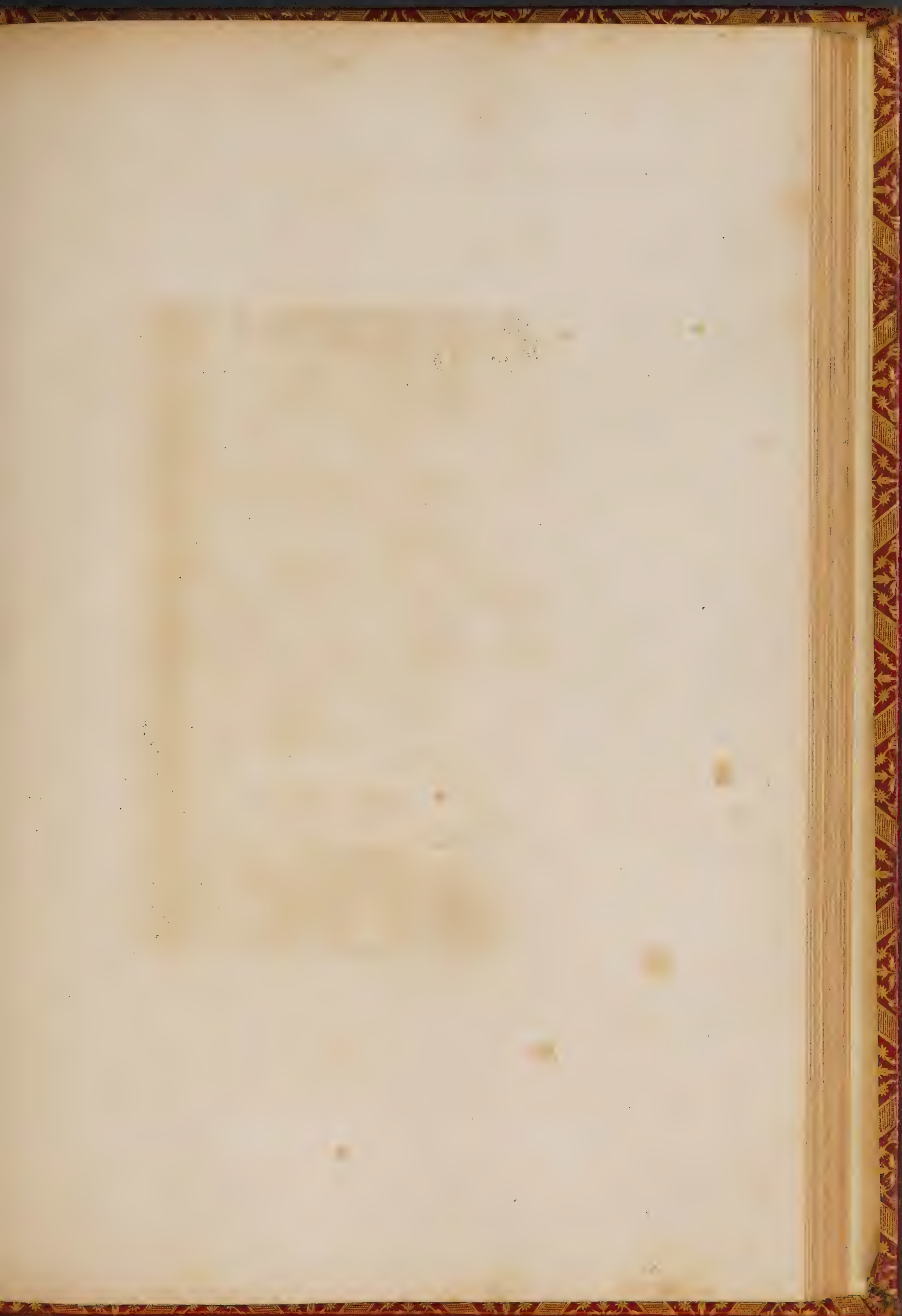
HAERLEM is famous for its curious productions of flowers, particularly the tulip, which is in its zenith of beauty about the month of May.

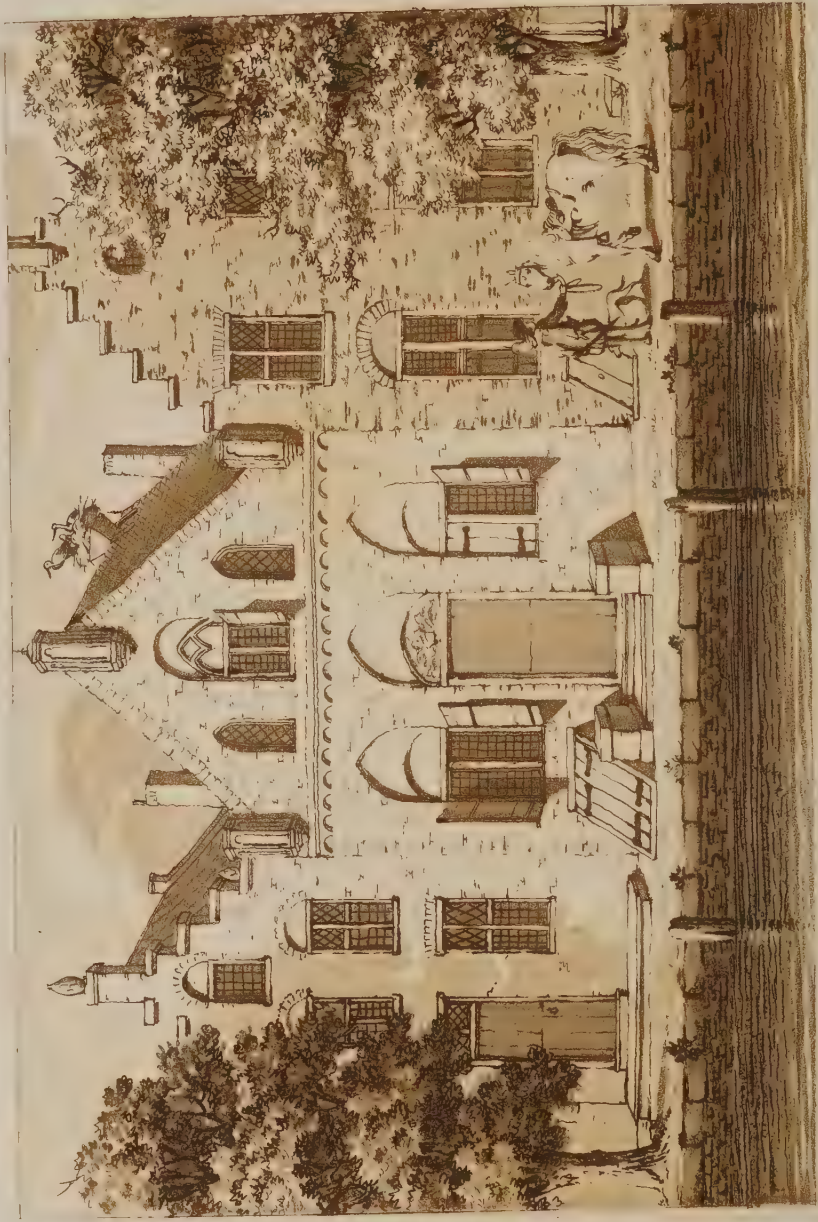
“ When morn awakes the tulip from her bed,
“ Ere noon in painted pride she decks her head :
“ Rob’d in each dye she triumphs on the green,
“ And every flow’r does homage to their Queen.”

THE inordinate passion of the Dutch, in this pursuit, you are not unacquainted with ; and to such a degree of profuseness has their taste led them, that the states have thought it necessary to interfere, and limit the prices of flowers and roots. A thousand ducats having, it is said, been given for a tulip.

HAERLEM has produced many excellent painters, among whom that truly elegant artist, Phillip Wouermans, ranks first. He was born in 1620 ; and placed early under the tuition of John Wynants, a native of

this city. To point out the particular beauties of Wouvermans is to you almost needless; yet such is my love for the works of this master, that to be silent were a crime. His refined taste in the choice of subjects, which are frequently enriched with fountains and magnificent edifices, the drawing and grouping of his horses, graceful attitudes of his human figures, together with the taste in his draperies, place him at once so high in the line of the arts, as in my judgment, to leave him without a rival. Yet with all this excellence and elegance of mind, poverty, in the early part of his life, was his constant attendant. Happily, however, in his riper years, he was relieved from his indigence and dependence on picture-dealers, by a Catholic priest (he being himself of the Romish church) who lent him six hundred guilders, which sum, though but small, enabled him to increase his price to double what he had been usually paid, and he became





The House where Wouverman resided on the Bakense-grage Haarlem

Pub. as the Act directs. May 1. 1790.



became soon after possessed of sufficient wealth to give his daughter, as a portion in marriage, twenty thousand guilders. In return for his confessor's liberality, he painted his portrait in small, kneeling before his horse, in the character of St. Hubert, which he presented to him, and with it the sum so graciously lent. The picture should be noticed by every connoisseur who passes through this city: the drawing and colouring are in his best style, and the picture is exquisitely finished: it may be termed a *chef d'œuvre*, where the superiority of the work vies with the gratitude of the artist, and may be found in a chapel near the house where Wouvermans resided, situated in the Bakenessegragt, not far from the great church, and of which the annexed sketch is a faithful representation *.

THE nest at the chimney top will serve to shew the care which the Hollander takes of the stork, by providing a frame for the reception of its nest; but I shall give you a further description of this bird in a future letter.

THE house, it is somewhat singular, has been occupied by artists of eminence ever since his time. Decker, a landscape painter, of high esteem, was its first tenant, after Wouvermans—and Mr. Meyer, a painter of much excellence, now in London, was its last.

THE biographers of our artist, mention, that a short time before his death (which happened in his forty-eighth year) he burnt a box filled with his drawings. At Haerlem, it is said, a box was burned, but that it contained the drawings of Bamboccio, not his own. John Wynants, whom I have just mentioned as the master of Wouvermans, deserves farther notice ; he was born here in 1600 ; his excellence, as a landscape painter, ranks him deservedly high in the esteem of the connoisseur. His happy selection of scenery, freedom of pencil, and peculiarly rich diversity of fore ground, render his landscapes universally pleasing. His small
pictures

pictures are usually his best productions, and were of his latter time. His early performances were of a larger size, and distinguishable by a loose sketchy manner, and a disagreeable red tint in the skies. His works receive great additional value from the insertion of the figures by Ostade, Wouwermans, Lingleback, &c.

OF Nicholas Berghem, a native of this place, too much cannot be said in commendation; he was born in 1624, and acquired his first knowledge in the art from his father, a painter of no great eminence. His family name was Van Haerlem, but from a whimsical circumstance told of him, was changed to Berghem.—While he was a disciple of John Van Goyen, with whom he was a great favourite, his father followed close after him, in the street, to give him correction for some misdemeanor, when Van Goyen called out to his disciples, Berg-hem, which

which signifies hide him ; thence he obtained the name. Besides Van Goyen, he studied under several other masters, one of whose daughters, named Willis, it was his ill fate to take to wife. She was an avaricious termagant, who led our artist a most wearisome life, keeping him at home to his easel, without intermission, from morn till night, and then never leaving him a sou in his pocket. Amidst these misfortunes he preserved a serenity of mind, whistling and singing as he worked, which effusions of good humour were the causes of still farther discontent ; for whenever he ceased to make a noise, she began ; imagining he was napping, and neglecting his business. In this unhappy state were those glorious effusions of this artist's pencil produced—works, in which we find all the excellencies of painting, beautiful composition, grandeur of scenery, smartness of pencilling, and clearness of colouring. In his figures we frequently view with regret more
of

of the Flemish than the Grecian form. His facility in painting, according to Van Huyfum, his disciple, was wonderful; he observes, that he seemed to play with his pencil, and that he had seen him begin and finish his picture with a song. The high prices his works now universally produce will best ascertain his excellence in the art. He died at Haerlem, aged 59.

JACOB RUYSDAEL was born here in 1636, and is said, by Houbraken, to have been bred to physic and surgery; but from his great excellence in the art of painting, at the early age of sixteen*, I conjecture, he passed more time at the easel, than in the school of Galen.

* I CAN speak with certainty to his excellence at that period, having had in my possession, a charming landscape, painted by him, with the figures by Philip Wouvermans, dated 1652.

HIS

HIS great intimacy with Berghem, in all probability forwarded his excellence in the art; yet from the peculiar touch of pencil in Ruysdael, I see no reason to presume that his friend ever worked on his pictures, or assisted him farther than as a friendly preceptor.

RUYSDAEL seems to have studied Nature even in her most confined recesses, to have marked and discriminated the delicate distinction in the various foliages, and leafings of her trees, and to have given the happiest effect of light and shadow, as if to shew her in the most advantageous point of view. Of his figures much cannot be said; they were generally added by other masters, which gives additional value to his works. His pictures are not more known than admired, and are to be found in every cabinet where the fine arts have obtained a place. He died here at the age of forty-five, too early a period
to

to leave us without regret at what might have been accomplished, had he lived to a greater age.

I FEAR I shall be censured for not mentioning several other artists, whose names certainly are equally deserving of a place in this work, but pleasurable as it would be to myself, I must decline it, as exceeding the limits of my intention.

I RECOMMEND noticing the following collections, in which will be found some cabinet pictures of the first class, viz. Mr. Cops, Mr. Hoofdman, and Mr. Heemskirk ; likewise a collection formed by the late Mr. Teyler Vander Hulst, for the accommodation of young artists, and the connoisseurs in general.

It is strange that the purchaser of this collection, who died about six years ago,

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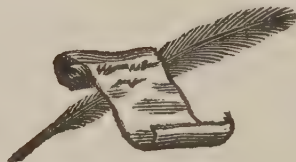
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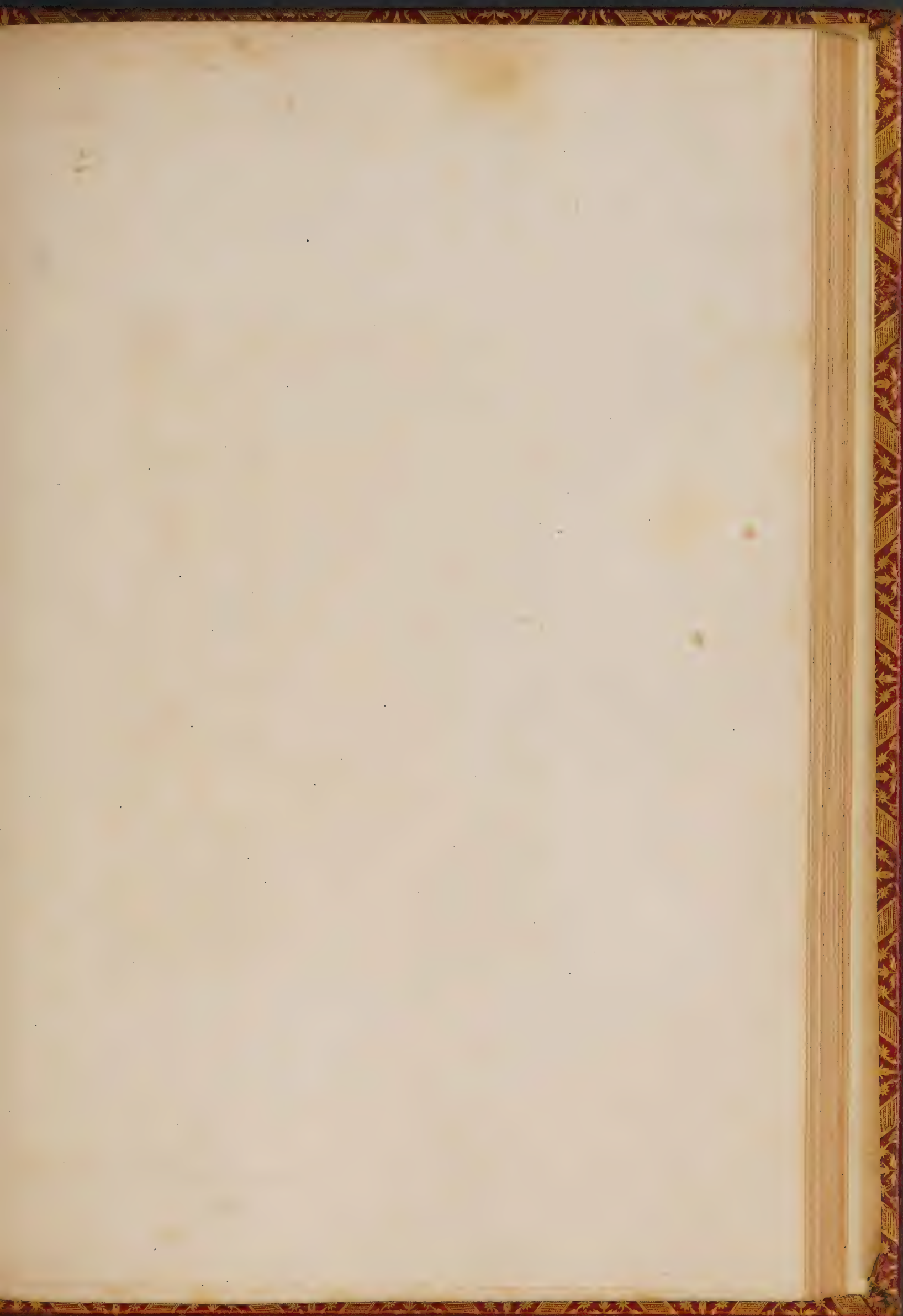
was reputed one of the greatest misers in Holland, and had, by his avarice and industry, amassed the immense sum of half a million sterling.

OF living artists of eminence, Mr. Hendricks, a painter of portraits and flowers; Mr. Van Liender, of buildings, in the stile of Vander Heyden; and Mr. Overbeck, in landscape, will claim your particular attention.

Adieu !



LETTER





Amsterdam and Bridge across the Amstel.

London Pub. for Saml Ireland May 24th 1800

LETTER

TO THE

REVEREND

THE BISHOP OF DORSET
AND
THE CLERGY OF THE DIOCESE
OF DORSET
IN ANSWER TO A RESOLUTION
PASSED AT A MEETING OF THE
CLERGY OF THE DIOCESE
HOLDEN AT BATH, IN THE
MONTH OF JULY, 1832,
RELATIVE TO THE
PROPOSITION FOR THE
ESTABLISHMENT OF A
DIOCESE IN THE
COUNTY OF DORSET
AND THE ADJACENT
PARISHES OF THE
DIOCESE OF BATH

Q



LETTER X.

AMSTERDAM.

DEAR SIR,

WE left Haerlem on Sunday, with every additional pleasure that a fine morning and picturesque scenery could afford. The canal is spacious and runs nearly in a straight line for the first three or four miles; and though straight lines cannot be deemed beautiful in landscape, yet here the tout ensemble has a charming effect. The city remaining in full view, for a considerable distance, and beautifully diminishing in slow gradation, formed so pleasing a subject, that from this spot I was induced to make the sketch of "Haerlem from the Amsterdam road," as enclosed in my last.

Q 2

AT

AT Haerlem-Meer, about midway to Amsterdam, we changed boats, and crossed the sluices, which are enormously large. Here is a spacious mansion, called the Castle Zwanenburg, occupied by the directors of the dykes and water-works of Rhineland. It is in the finest situation imaginable; behind it lies Haerlem-Meer, and in the front the river Y, so called from its form; it is an arm of the Zuyder Zee. The high road runs between the two waters, and you may judge of its beauties, when I tell you that it overlooks a lake of prodigious extent, on one side, and on the other a river of the first consequence in Holland, the water of which, it is worthy of remark, generally rises (to appearance) four or five feet higher than the country around it.

THIS famous city, and as it is termed, mart of the world, is situated on the rivers Amstel and Y; from the first of which

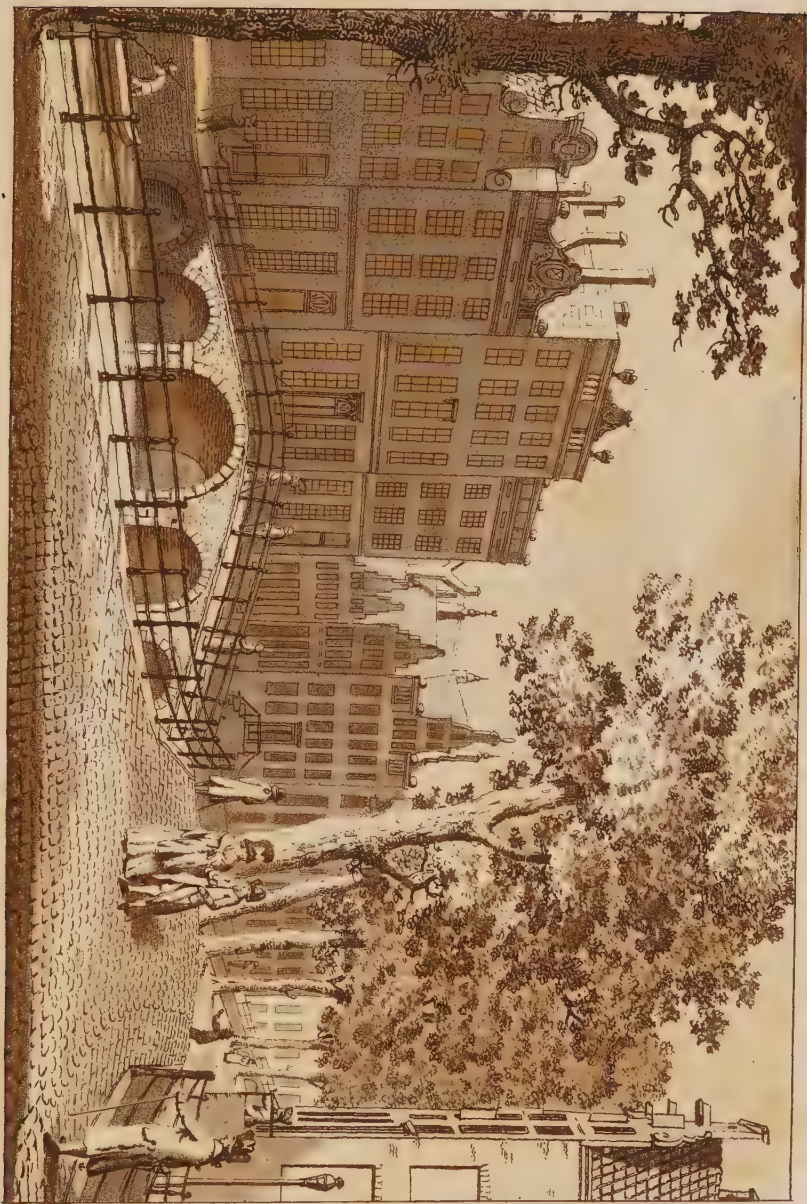
which it derives its name. It is nine miles in circumference, enclosed with a very deep fossé, about eighty feet wide, and a rampart, faced with brick, defended with twenty-six bastions; and it is remarkable that it has as many windmills. It has eight handsome gates of stone. The city is built in a semi-circular form, and from its marshy situation is raised on piles; an undertaking that Dutch industry and perseverance alone could have accomplished.

CARRIAGES with wheels, except to the nobility and gentry, were not suffered here for many years after its establishment. A fley, as the Dutch term it (the French a *traineau* or *pot de chambre*) is now much in use: it is the body of a coach, without wheels, drawn on a sledge, with one horse, and goes at the rate of three miles an hour. The driver walks close to the door, holding a rope, as a rein, to guide the horse, and a pipe, as
he

he says, to purify the air. This pace in travelling better suits the gravity of the Hollander, than the fons of the whip in our country. The vehicle will hold four persons, but not very commodiously. The fare is reasonable, being only eight stivers to any part of the city till ten at night, twelve stivers till midnight, and sixteen from thence till day break, and if kept in waiting, the price is eight stivers per hour.

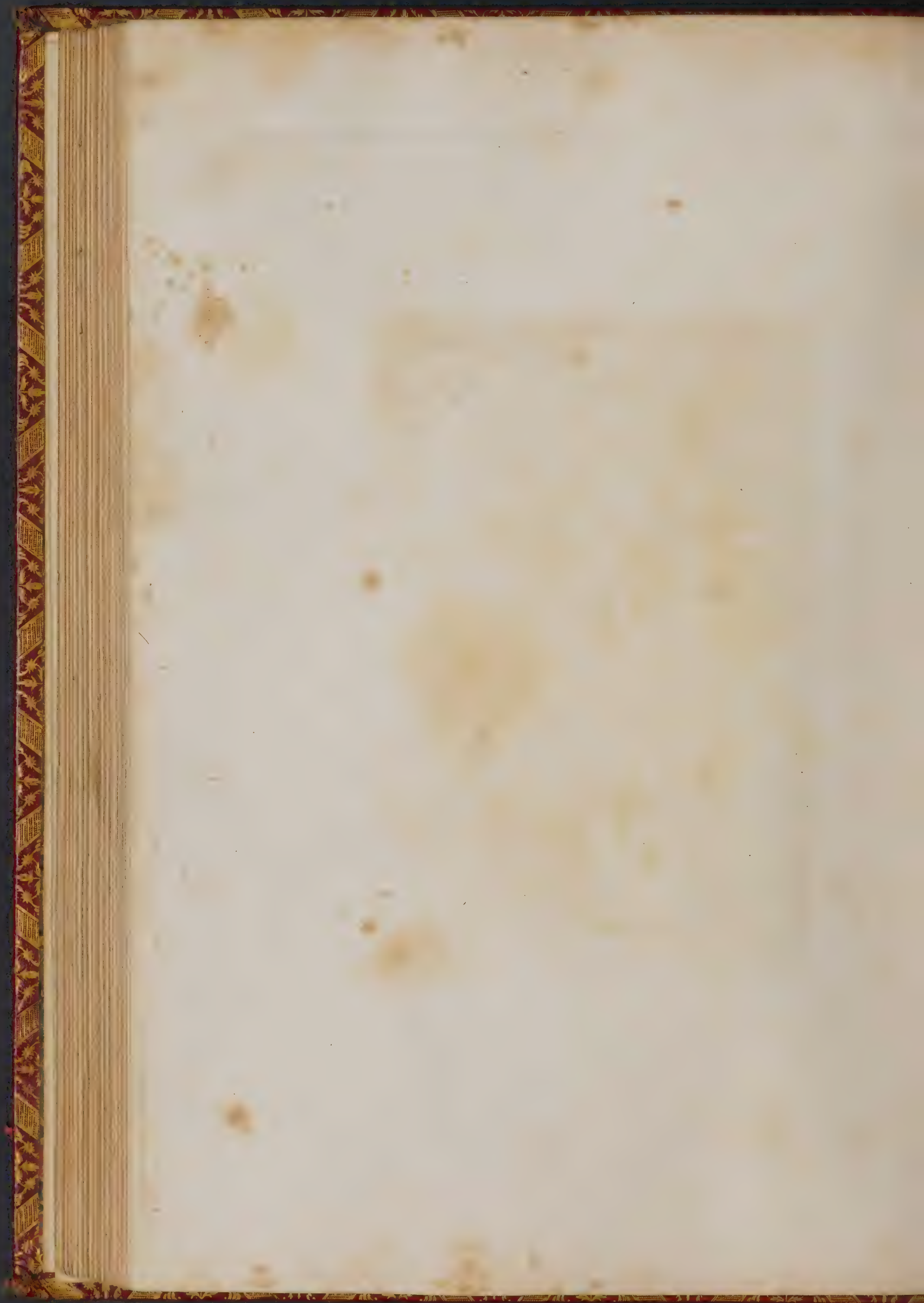
THE best streets are, Keyfers or Emperors Graft, Heere or Lords Graft, and Princes Graft; they are chiefly inhabited by bankers and principal merchants. Most of the streets are exceedingly narrow; some of great traffic not more than sixteen or seventeen feet wide. The squares are hardly worthy the name. An infinite number of stone bridges are thrown across the canals, which intersect the town at right angles. They are in general deep, but the stench arising from them, in
summer,





The Great Court, Westminster

Engraved by J. Smith for S. & J. Richardson



summer, is insufferably noxious. Hence the air is rendered exceedingly unwholesome, to purify which tobacco is the succedaneum. A Dutchman's taciturnity forbids his complaining; so that all his waking hours are silently employed in casting forth the filthy puff of the weed, to dispel the more filthy stench of the canal; as in philosophy, one poison is employed as the antidote to another. I mean to apply this remark only to the lower order of the people.

AMONG the bridges that cross the Amstel, the handsomest is built of brick, has thirteen arches; commands a fine view of the city, and also of the river, which is wide and handsome towards Utrecht.*

THE Admiralty, dock, stores, and magazines for various purposes, are well deserving

* SEE the view at the beginning of this letter.

your

your attention. The great quantity of shipping, from the quay, which is a full mile in length, makes a magnificent appearance. The houses are very inferior to the Bombies at Rotterdam.

SINCE the year 1600 the commerce of this city has encreased with rapidity, beyond belief; it was about that time that their first fleet sailed for the East Indies, and many other parts of the world, to which before they had been strangers.

THIS city is said to contain near three hundred thousand persons, and was the last town that embraced Calvinism. In 1204 a small castle only, called Amstel, stood on this spot; thence it became a fishing village, and by industry, and some contingent circumstances, among which the shutting up the navigation of the Scheld is not the least,

it

it ruined Antwerp, and gradually became what it now is.

AT night we were entertained with a Dutch play, which for aught I know was well enough; the house is very plain, and but ill lighted. I felt myself unfortunate in not arriving here one night sooner, to have enjoyed the sight of the Dutch Hamlet, which was performed last Saturday, and according to the country report, is much superior to ours. Judge what improvement the elegant and sublime passages of our immortal bard can derive from the guttural rumbling of the Dutch language.

THEY tell here of the impassioned scene between Hamlet and his mother, that when the hero starts at the imagined appearance of his father, his wig, by means of a concealed spring, jumps from "the seat of his distracted brain," and leaves poor Ham-

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let

let as bare as a Dutch willow in winter. I do not vouch for the truth of this story, but certain it is, the character of the Ghost is entirely omitted in the representation: he is either above or below their notice. It reminds me of a whimsical circumstance at a country theatre, where the hero of the night being indisposed, when Hamlet was to be performed, an apology was made to beg the audience would permit the play to go on without the character.

IN our return we visited one of the *Mufico's* or licensed Brothels. Our stay was but short; the ugliness and impudence of the women soon causing us to make a precipitate retreat. The number of those houses is incredible. A chandelier is lighted up in the middle of the room, at the farther end of which are placed a sleepy fidler and harper, who play, if necessary, till morning: you pay a florin at entrance, and see all that

is

is necessary through immense clouds of tobacco smoke. No indecency is permitted; and I am told it is not uncommon to meet a sober citizen and his wife (particularly at the time of the annual fair) introducing a virtuous young woman of a daughter, merely to shew her the horrid tendency of immorality, imagining with the poet, that

“ Vice is a monster of so frightful mien

“ As to be hated, needs but to be seen.”

THIS may be Dutch policy, but the experiment is surely dangerous, as the following couplet of the same elegant author more fully illustrates :

“ Yet seen too oft, familiar with her face,

“ We first endure, then pity, then embrace.”

THE situation of these wretched females is beyond description : immured within the walls for life, being only permitted to

R 2 breathe

breathe a purer air one day in the year, when they are attended by the tyrant keeper, who never suffers them out of his sight. But somewhat too much of this. We retired to our hotel.

THE Rasp-house or Bridewell is worthy notice ; here the wretched culprit is chained to a block, and employed in cutting and rasping Brazil wood. In passing we saw a miserable creature, who asked charity through a barricadoed cellar window, where, for stealing some of the wood, piled in the yard, to make his fire, he was confined for six weeks, incessantly to pump or drown, as the water was generally up to his shoulders. Dreadful as this punishment appears, it is certainly more just than hanging for so small an offence, a mode so common and disgraceful to the police of our own country. The entrance to this building is worthy remark. It is adorned with sculptured figures well executed

cuted by Keyzer, of Amsterdam, and is said to be the best piece of workmanship of the kind, in this city. We looked into the new church, which is a large handsome building; the organ is inferior only to that at Haerlem; the sounding board and pulpit are most laboriously decorated with carving in the Gothic stile, with but little taste. To this redundancy of ornament might be added much more, as I am informed there are many baskets-full yet unapplied. The screen which divides the chancel is of Corinthian brass, and is really handsome. The monument of the famous De Ruyter is here; it is a cumbent figure in marble, of indifferent workmanship. A small monument is likewise erected to the memory of the famous poet Vondel, called the Dutch Shakspeare.

THE work-house contains near twelve thousand persons, who are admitted of all nations; the neatness and good management
of

of this place is beyond description. In one of the apartments is a large picture, very finely painted by Rembrandt, containing portraits of the first promoters of this charity; another of the same size and subject, by Van Dyck, as a companion, equally fine. Part of this building is devoted to the reception of poor females, who have deviated from the nicer rules of virtue, and whose stars, perhaps, "were more in fault than they."

In the Surgeons-hall is a fine picture by Rembrandt, the subject, a dissection, with portraits of the professors and principal members of the college, large as life, in half length, the execution in his best manner, and effect astonishing; we regret the subject being of so unpleasant a nature. There are several other pictures of merit in the same apartment, particularly some by Cornelius Troost.

THE

THE exchange is an oblong of two hundred feet by one hundred and twenty four, and will contain from six to seven thousand people. It is built on two thousand piles, and has galleries all round, supported by forty-five pillars, of the Doric and Ionic orders. From a window above we saw it full. The appearance of so many persons, with each an orange cockade in his hat, had rather a whimsical effect. Such a heterogeneous mixture of nations could hardly be equalled, each tugging at the property of his neighbour, while

“ With equal haste to several ways they run,
“ Some to undo, and some to be undone.”

YET to shew that avidity of wealth is not always the predominant passion of a Dutchman, I am informed that about a twelve-month ago, on the Prince and Princess of Orange appearing at a window overlooking
the

the Exchange, such was the real or supposed amor patriæ, that the merchants, except a few English and Jews, instantly quitted their pursuits, and left the Prince and Princess in quiet possession.

WE are now preparing for the French Play or College, where we have tickets from a subscriber, without which you cannot be admitted; but as a stranger you will find no difficulty in being accommodated.

Adieu.



LETTER

LETTER XI.

AMSTERDAM.

DEAR SIR,

AFTER having determined last night on going to the French play, we ordered a traineau (which I described in a former letter) to convey us thither; the novelty of the vehicle excited in us some laughter.

AT the play we were well entertained. The petite piece was Midas, which, though well performed, is in point of poetical composition, much inferior to ours. The pit or parterre is very commodious, having comfortable seats, with convenient low backs, which being numbered, all crowding and dissatisfaction

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faction

faction is prevented. This theatre is under the controul of the subscribers, who after defraying the expence of the house, and paying the players (whose salaries are very trifling compared to ours) apply the residue to charitable purposes. No inhabitant of the city, who is not a subscriber, can be admitted, tickets being transferable only to strangers.

THIS morning after breakfast we viewed that stupendous building, the Stadt-house. It is built from a design of Jacob Van Campen, a famous Dutch architect. The first stone was laid October the 28th, 1648, and finished in 1655. It's first foundation is on piles, which are said to consist of fourteen thousand, and cost one hundred thousand pounds sterling. The building is of a square form, two hundred and eighty-two feet in front, two hundred and fifty-five in depth, and one hundred and sixteen in height.

It

It has seven small porticos, representing the seven provinces. Wanting a grand entrance, it's general effect is much diminished; and its façade is equally hurt by the contiguity of the Weigh-house. In the front are three enormous bronze figures, representing Justice, Strength, and Wealth. On the top of the pediment is a statue of Atlas bearing a globe on his shoulders. Within the pediment is a handsome historic basso relievo in marble. The apartments within are spacious, elegant, and expensive, with a vast profusion of marble pillars, inlaid floors, cornices richly carved, festoons of flowers, and bas-reliefs finely executed in various coloured Italian marble. This building is well constructed for it's purposes, having within itself offices well adapted for every branch of business relative to the State, such as the Treasury, Senate, and Courts of Justice (in which the magistrates sit every day from ten till one.) At the top of the

building are several cisterns, with conveyances for water to every apartment, in case of fire. Beneath this structure is the famous Bank, within a vaulted labyrinth, which is never opened but in the presence of a burgo-master. The immense wealth of this bank has been rated at upwards of thirty millions sterling, in cash, bullion, and jewels. It is a singular circumstance, that the old Stadthouse, with many of its archives and registers, was destroyed by fire in 1655, the year in which this edifice was completed.

THE coup d'œil from the top of this building is very extensive; a full view of the city, distant rivers, and villages, with a beautiful prospect of the sea, amply repay the trouble of ascending such a height. Here is an excellent set of chimes, consisting of about forty bells, that play every quarter of an hour.

WITHIN

WITHIN are some good pictures, by Vanderhelst, an artist of extraordinary merit, and in many respects equal, if not superior to Van Dyck; they are principally portraits. A conciliatory subject between the States and Spain, where the ambassador of the latter shakes hands with a burgo-master, contains some excellent portraits. Another, of military exploits, much in the style of Van Dyck. In the same apartment is a charming picture by Rembrandt.

By Philip Van Dyck, a native of this city, here is a large work, very justly admired, painted about the middle of the last century, consisting of portraits of all the principal persons of the town, most admirably grouped; in the back ground is a portrait of an old man, the head of which is in an excellent style, and nearly animated. A very great sum has been offered for this chef d'œuvre.

IN

IN the burgo-masters apartment is a charming picture by John Lievens, representing Fabius Maximus getting off his horse to receive his son on being created a burgo-master. In the adjoining room are two very good historical pictures by Ferdinand Bol.

THE immense expence of this stately building is scarcely credible; it is said to be more than two millions sterling, which considerably exceeds that of our St. Paul's, Versailles, or the Escorial. But expence was not here the consideration: for in this national undertaking, the spirit even of the Hollander was roused; and with becoming ambition he was so eager to display the magnificence of commerce, that

“ Gold and his gains no more employ'd his mind.”

IN this city you will find many collections of cabinet-pictures, well deserving attention,

tion, among which is that of Mr. Geldermaster, the Portugueze Consul, where we were elegantly entertained, and whose collection is formed with more taste than any I have yet seen; indeed from a view of his own charming drawings it is impossible he can exhibit an indifferent picture; his politeness and attention can only be equalled by the happy selection he has made, in which are three exquisite flower-pieces, by Van Huysom, perhaps the best he ever painted; a fine landscape, by Paul Potter; several by Gerard Douw; an exquisite sea-piece, by Vandeveldt, in his best Dutch stile; and a landscape by Teniers, &c.

At the house of Mr. Cornelius Ploos Van Amstel, strangers are received with the greatest politeness, and the palate of the amateur will have a rich repast. His collection consists of about an hundred pictures, forming a cabinet of the first excellence in
merit

merit and preservation ; among which is a conversation, by Terburgh ; and the church of Delft, by Emanuel De Witt, surpassing any thing I have seen of those masters ; the brilliancy of light breaking through the windows, and intersecting the pillars of the building, produces a wonderful effect ; five pictures by Vander Hyde, in his best manner ; a view of Amsterdam, across the Y, by Jacob Ruysdael ; a conversation, by Peter de Hooge ; and several by the old masters, particularly a Saint Nicholas, said to be painted in the beginning of the ninth century ; all of which form an assemblage worthy their owner, whose taste and love of the fine arts have placed him as an honorary professor in the gallery at Duffeldorp, and director of the academy of drawing in this city. Among his drawings, which consist of about six thousand, will be found the best works of the Italian, Flemish, Dutch, French, and English schools ; particularly of Raphael, Julio Romano,

Romano, Van Huyfum, and Troost, whose daughter this gentleman obtained in marriage. Among his numerous collection of prints are the best works of Berghem, Both, Vischer, Marc Antonio Goltzius, Albert Durer, Michael Angelo, and Rembrandt. The works of the last artist are complete, and were formed by that great master for his own collection.

WE were likewise introduced to the house of Mrs. Hope, a widow lady, who has an excellent well chosen collection of cabinet pictures, all by the best masters, and in fine preservation. In Baron Goll's collection, among many beautiful pictures will be found the portraits of the Kings of England in chiaro scuro, by the Chevalier Vander Werff, on paper, in oil, most exquisitely finished; he has likewise two drawings of flowers, by Van Huyfum, about five inches

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square,

square, of such exquisite quality, that he paid seven thousand guilders for the two.

BARON DE SMETH has an extensive cabinet of the best masters, particularly William Vandeveldt, Vander Hyde, &c. all of the choicest quality.

THE cabinet of Mr. De Vos consists principally of the Dutch and Flemish schools, and is extensive and well chosen. Here is a picture by Hobbima, in his beautiful silver tone of colouring, of inestimable value.

MR. VERSTELG's collection is formed from the Italian and Dutch masters of the first quality; his drawings by Grand Jean, a native of this city, somewhat in the stile of Both, consist of views from nature, and are well deserving the admiration of the connoisseur.

MR.

MR. TERSTEEG has an extensive collection of pictures and drawings, by the best masters.

MR. B. DE BOSCH, and his brother Mr. I. De Bosch have each some beautiful cabinet pictures ; in the collection of the former will be found a most charming drawing of Adrian Ostade, and two by Van Huysum, perhaps the best he ever made.

MR. CLEMENS VAN HAL's collection is formed of some good modern, as well as the best of the old masters in the Dutch and Flemish schools.

MR. VAN EYL SLUITER's cabinet contains many fine pictures and drawings.

MR. VAN DYCK's is principally formed of drawings.

MR. MAARSEVEEN, to his cabinet of well chosen drawings has added some choice Delft ware, painted by Ruysdael, Verboom, &c. &c.

To these collections you will find easy admission, as a stranger and admirer of the fine arts.

THE following names are among the first living artists of eminence here.

MR. BIIYS, excellent in history painting, and a director of the academy; Mr. Vinkeles, an engraver of great merit, a director likewise of the academy; Mr. Van Bruffel, a painter of very great excellence in flowers, in the stile of Van Huysum; Mr. Van Drielft, eminent in landscape, in the stile of Ruysdael; Mr. Cats, landscape and cattle, in the manner of Adrian Vandevelt; Mr. Ekles, conversation, in the stile of Metzu; Mr. Dupre,

pre, a native of this city, whose drawings are much admired, is now at Rome; and Mr. Meyer, a painter of landscape, whose designs and drawings would credit any artist, is a native of this place, but now resident in London.

I SHALL close this letter with giving you a brief sketch of the lives of a few masters of high eminence, who were born here, from amongst a long list of names, most of which had great excellence in their profession.— William Vande Velde, who ranks first in esteem as a painter of sea views, was born here in 1633, he received his first rudiments in the art from his father, who, though of some eminence, was much his inferior. When the father quitted Holland for England, the son was placed under that charming painter, Simon De Vlieger, whom he soon excelled; and on his works being sent to the Court of London, James the Second was so pleased with them, that he settled a considerable pension

sion on this young artist, who soon followed his works to England. His pictures are so well known, that it is almost needless to point out their beauties. Truth in the representation, and taste in the choice of his subjects, form their grand characteristics. Beautiful transparency of colouring, and charming grouping in his figures, compose all together such complete specimens of art, as are, and probably ever will remain, unrivalled. This exquisite painter died in London on the 6th of April, 1707.

JOHN VAN HUYSUM, a first rate painter of fruit and flowers, was born in this city, on the 5th of April, 1682. The celebrity of his works called forth the attention of most of the princes in Europe, whose cabinets are enriched at a very great expence with the productions of this artist; which are not less admirable from their exquisite high finishing, than from their great truth, and close similitude

tude to nature. His flowers were so like the originals, that the Dutch connoisseurs, who furnished him with their rarest roots, began to think the merit of their pursuit in that way would be lessened by his skill in the art of copying them. It is not unreasonable to suppose, that the prevailing taste for flowers, and the superior excellence of their cultivation in this country, were circumstances that contributed in some degree to his superiority in his art. He died at the age of sixty-seven.

A VERY fine painter of landscape, Isaac Moucheron, was born here in 1670. He received his instructions from his father, Frederic, whom he greatly excelled, and having lost him at an early age, he determined on visiting Italy, where his taste and knowledge in the art soon increased, and he established a fame in representing and embellishing nature, which will ever insure his
works

works a place in the cabinets of the curious. He died at the age of seventy-four.

AN artist singularly eminent in his profession, as unfortunate through life as a man, John Griffier, was born here in 1656. Accident placed him with a carpenter, but his ambition led him to a higher pursuit, the first step to which, was in the humble profession of a painter of Dutch tiles, thence, however, by his skill in the art, he was soon removed, and placed under Roeland Rogman, where, by the assistance of Lingleback, Adrian Vande Velde, and others of great eminence, he soon became excellent; being of a disposition to ramble, he embarked for England, where he painted many pictures, and acquired much fame. There he married, and afterwards with his family set sail for Holland, in a vessel he had purchased at a great price. In his voyage he was shipwrecked, and with his family reduced to beggary,

beggary. A series of various misfortunes attended this ill-fated artist, who quitted this world at the age of seventy-three, with more well-deserved fame than pecuniary advantages. He left behind him a son of very considerable merit as a painter, who was born in England.

THAT charming artist Adrian Vande Velde was a native of this city, born in 1639. He was a disciple of Wynants, and his biographers say of him, that he never lost a day, without making a design or painting on some subject from nature. His excellence in landscape and figures verify this assertion; for more truth, taste, and brilliancy of effect, are not to be found in any other painter in that branch of the arts. The high prices his pictures now bring shew the great esteem in which they are held by the connoisseur.

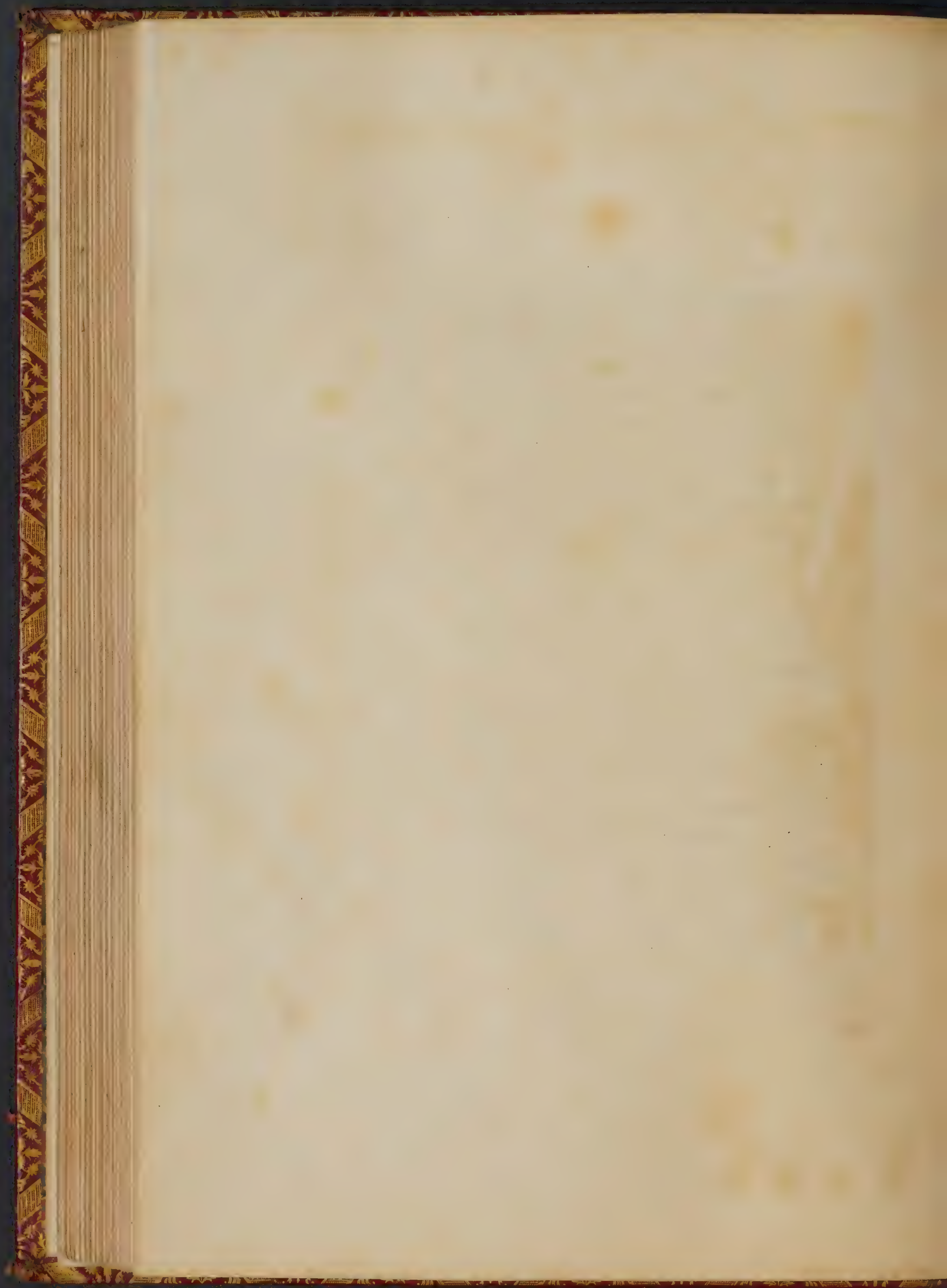
IT is extraordinary that a landscape painter should have produced so many works of merit, in history, as are to be found by this artist, particularly a descent from the cross, which he painted for an altar, in the Catholic church, at Amsterdam. With such rare talents in his profession, and still more to be admired purity of morals, and amiable qualities in society as a man, we cannot but regret his early and premature death, at the age of thirty-three.

I CANNOT close this letter without mentioning another person, who ranks singularly famous in landscape and moonlight scenery, Eylon Vander Neer, born here in 1643. Nature performed much for this artist, but necessity seems to have had a share in his improvements. Twice left a widower, and charged between the two venters with twenty-five children, was surely sufficient spur for the occasion. His great application to his
profession

profession rendered him equally excellent in every branch of the art that he undertook; his flowers and plants, portraits and conversations (which he painted in the stile of Terburgh) are all equally esteemed, and admitted into the best selected cabinets in Europe. He died at the age of sixty, having had the honor of producing as a pupil, that great painter the Chevalier Vander Werff.

I AM almost tired of this lesson of morality, for such it is, and of the most painful nature, when all we can say of men of superior talents is, that they lived and died. This honest Prior knew, and for the sake of giving you, at least, two good lines in one letter, I will conclude with his own words:

“ Alike must ev’ry state, and every age,
“ Sustain the universal Tyrant’s rage.”







Village of Brook in North Holland.

B. 11.0.1. 4. 4. 18. 1700



LETTER XII.

SAARDAM.

DEAR SIR,

WE rose early this morning, and though the weather was not very promising, it did not put us from our purpose; we therefore walked to the quay, and taking a boat, crossed the Y, about a mile in width, to a small Ferry-house, called in Dutch, Tolhuis, first ordering a carriage to convey us to Broek, a village in North Holland, about nine miles distant. The mists of the morning dispelled apace,

“ And earth relenting felt the genial ray.”

WE pursued our journey with encreasing pleasure, till we reached Buykfloat, a small
neat

neat village, commanding a charming view of Amsterdam. A little farther on we passed a large mill, and magazine for gunpowder, which brought on a conversation and laugh, at the Dutch having sold us that article in the last war ; but the sagacious driver of our vehicle observed, with Dutch cunning, that it was true, they had sold us gunpowder, but it was equally true, that it had lain in their warehouses so long a time that it was good for nothing. After a most beautiful ride through an excellent road, and delightful prospect, commanding on the left a full view of Saardam, with its army of windmills, and to the right, the river Y, richly crouded with shipping, we arrived at Broek, the wealthiest village in Holland, and in scenery the most picturesque and whimsical I have ever seen, or that perhaps is any where to be found ; it reminds one more of the gaudiness of a village in China, than any thing so near home ; it is divided by small canals and
neat

neat bridges. The houses stand separate, and are principally of wood, fluted and painted in variegated colours; small gardens before the doors most grotesquely disposed, decorated with various coloured tiles, shells, glass beads, &c. the walks of deep sand are not passable, but laid out merely for show. The houses are covered with glazed tiles, and are regularly painted every year. The trees are cut into most ample order. Carriages seldom pass through the streets, except those of the inhabitants; and should a horse leave any trace behind, a servant regularly comes out with a sieve and sand, to repair the injury. A stranger at first sight would imagine the place uninhabited: I do not recollect, in two hours, seeing more than seven or eight females, and those too old to be run away with. The young ones immediately retreat to their houses, on the appearance of a stranger.

A SIN-

A SINGULAR custom is observed, not only in this village, but all over North Holland, that in the front of each house they have a door, which is never opened but on the day of their marriage, and on the day when the solitary inhabitant is removed to

“ That undiscover'd country, from whose bourn

“ No traveller returns.”

I MUST observe to you, that in no part of Holland is the funeral service said over the deceased ; but here the clerk becomes the parson, and laying the Bible on the coffin, proceeds to read some chapters relative to the briefness of man's existence. The body is then placed in a boat on the canal, and attended to the place of interment by a solemn procession of relations, friends and acquaintance. We procured admittance to the inside of one of the houses of this singularly whimsical people, and found it quite of a piece with the out—Neatness of furniture,

niture, and baubles of ornaments out of number, shining floors, shining tables and chairs; in short, every thing vieing with the looking-glass in reflection, and putting you in fear of broken bones every step you take.

AFTER making a sketch of the principal part of this village, which commands a fine view of Amsterdam, we left this singular spot, and returned to Buiksloot in our way to Saardam, which is about eight miles. It is a very considerable village, in North Holland, said to extend six miles on the banks of the river, and is one of the greatest magazines of ship-timber, and naval stores, perhaps in Europe: I may say with certainty for windmills, as it contains near three hundred; some of which are employed in sawing timber, at which forty or fifty boards can be cut at the same time; others for making paper, where the whole process, from cutting the rags and cleaning them, to their applica-

tion through the mould, and picking out the flaws, which is the work of women and children : and others employed in the cutting of tobacco-leaves, where they are laid in a large trough, and by the falling of perpendicular pieces of timber, which having a chopper fixed at one end and cogs at the other, catch in a wheel as it turns, and divide the leaf into small particles.

THIS place, though less quiet than Broek, partakes of all its singularities. The inhabitants are very rich and very retired, yet with much hospitality, exhilarating wines and luxuriant tables. The dress of the women is plain and neat, with a profusion of gold ornaments about the neck, forehead, and hair, which is formed into small spiral ringlets, not unlike the head-dresses of Sir Peter Lily. The singularity of this fashion, added to a regular and pleasing symmetry of features, with great simplicity and unaffected manners,





Supper at the Hotel de Ville

London Pub. for Saml. Ireland May 1. 1790

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manners, render them by no means unpleasing; yet the inordinate use of coffee, which they take from six in the morning till ten at night, gives them a pallidness of countenance, which greatly diminishes their attractions. Laughable as it may seem, a safe expedient to insure the affections of the lower class of these lasses, is to arm yourself well with gingerbread. The first question the lover is asked after knocking at the door, when the parents are supposed to be in bed, is, "Have you any gingerbread?" If he replies in the affirmative, he finds little difficulty in gaining admission. A second visit insures his success, and the lady yields.

THE dresses of the men are generally black and dark brown. I have endeavoured in the enclosed sketch to give you a clearer idea of the appearance of both sexes.

Two hundred bridges are said to be thrown across the canals here.

THE church is very neat; a large picture over the west door of which perpetuates a singular subject. A woman is represented in the air, as having been tossed by a bull. She was far gone with child, and was delivered in that situation. The child is depicted dead on the ground. The husband, in coming to the assistance of his wife, was likewise attacked by the bull, and all the parties are said to have been killed in the conflict.

By the pains taken to perpetuate this strange anecdote, it certainly was, and is credited. On a flat stone beneath is a Dutch epitaph on the subject.

Hier onder lyd de Moer en Vaar,
En't ongebooren by Mal Kaar.

OBSERVE, my dear friend, I do not vouch for the truth of this wonderful history.

THIS

THIS place is rendered famous by the residence of Peter the Great, Czar of Muscovy, about the year 1696, in the humble character of a ship-builder. As the story cannot better be told, I will give it you in Voltaire's own words, from l'Histoire de l'Empire de Russie sous Pierre le Grand, ch. ix.

“ LE Czar prit un habit de pilote, en alla
“ dans cet equipage au village de Saardam,
“ ou l'on construisait alors beaucoup plus
“ de vaisseaux encore qu'aujourd'hui. Ce
“ village est aussi grand, aussi peuplé, aussi
“ riche, & plus propre que beaucoup de
“ villes opulentes. Le Czar admira cette
“ multitude d'hommes toujours occupés ;
“ l'ordre, l'exactitude des travaux ; la ce-
“ lerité prodigieuse à construire un vaisseau,
“ et à le munir de tous ses agres ; & cette
“ quantité incroyable de magasins, de ma-
“ chines qui rendent le travail plus facile
“ & plus sûr. Le Czar commença par
“ acheter

“ acheter une barque, a la quelle il fit de
 “ ses mains un mât brisé; ensuite il tra-
 “ vailla à toutes les parties de la construc-
 “ tion d’un vaisseau, menant la même vie
 “ que les artisans de Saardam s’habillant, se
 “ nourrissant comme eux travaillant dans
 “ les forges, dans les corderies, dans ces
 “ moulins dont la quantité prodigieuse
 “ borde le village, & dans les quels on scié
 “ le sapin & le chêne, on tire l’huile, on
 “ fabrique le papier, on file les métaux duc-
 “ tiles. Il se fit inscrire dans le nombre des
 “ charpentiers sous le nom de PIERRE MI-
 “ CHAELOFF. On l’appellait communé-
 “ ment MAITRE PIERRE, Petre Bas; &
 “ les ouvriers d’abord interdits d’avoir un
 “ souverain pour compagnon, s’y accoutu-
 “ mèrent familièrement. Tandis qu’il ma-
 “ niait a Saardam le compas & la hache, on
 “ lui confirma la nouvelle de la scission, de
 “ la Pologne,” &c.





House where Peter the great resided at Leyden in North Holland.

Published as the Act directs May 1790.



THE hut where he resided, with all its appurtenances, remains entire; a sketch of which is enclosed.

WE saw here a great many storks; they are birds of passage, and we seem to know little of whence they come, or whither they go: it is certain that in Holland they have made a principal residence. The Dutch being particularly attentive to their preservation have the old idea, that they will only exist in a republic; but the fact is, they are to be found in most towns on the continent, where the situation is low and marshy. The stork is a large bird, about the size of a crane, its plumage quite white, except the extremity of the wings, a small part of the head, and the thighs, which are a dark brown; its beak and legs, red. It feeds on frogs, fishes and serpents, and generally lays from two to four eggs, which are in size like those of a goose. Their return to this part
of

of the world is about the beginning of March, when they immediately set about building their nests, which they form of twigs and faggots, generally taking up their residence at the chimney tops, where frames are prepared for their reception, as described in the drawing of Wouverman's house at Haerlem.

THE Dutch say they annually drop an egg or young one out of their nest, which is called a mark of gratitude. An instance of their attention to this bird I was credibly informed of. That on the fall of one of these young ones so gratefully dropped, it broke its leg, and they replaced it with a wooden one, and that it survived the operation near thirty years.

I CANNOT finish without telling you how sumptuously we fared in this village at dinner. The finest perch I ever saw of about

two

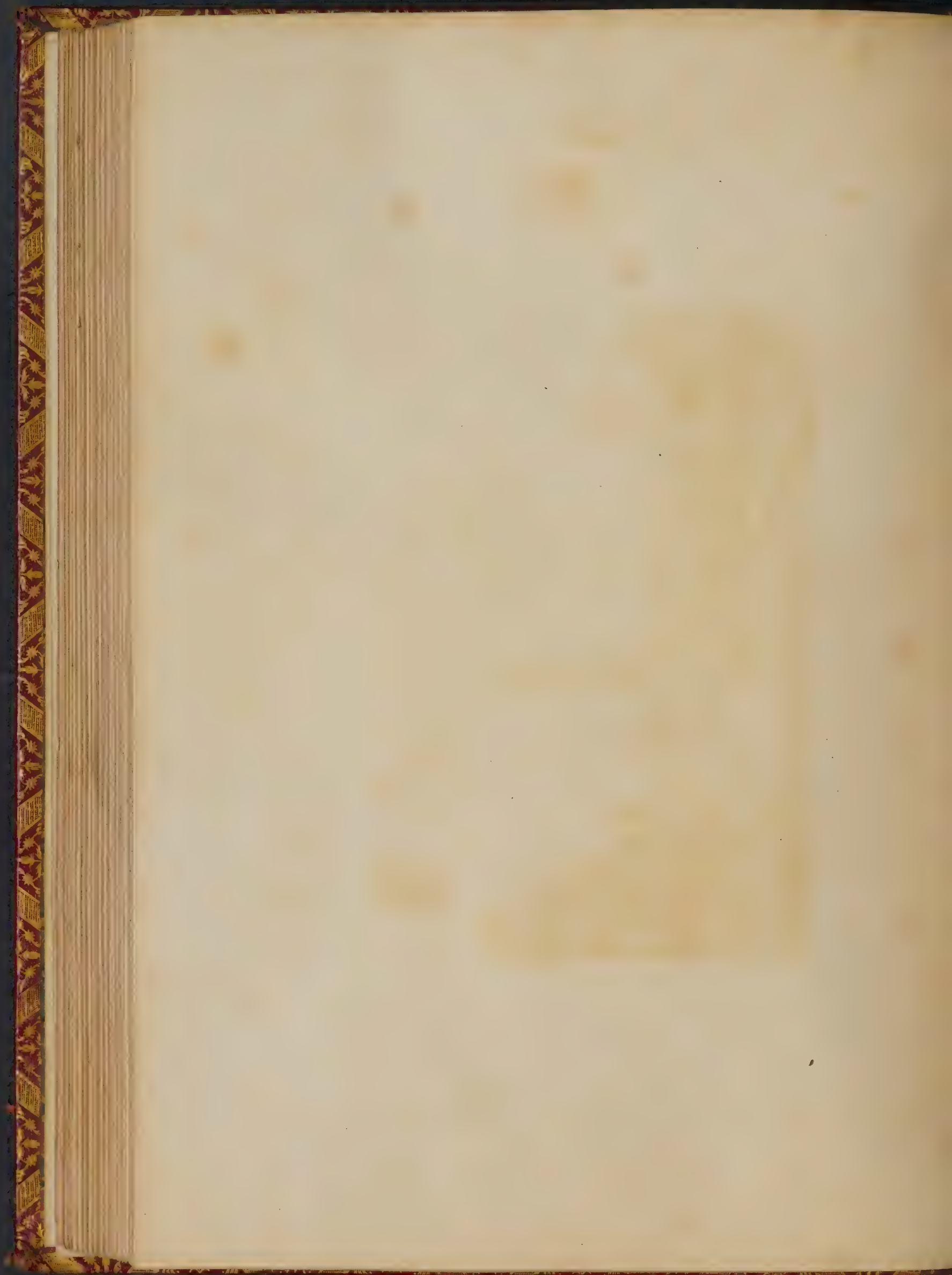
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two pounds weight, made water zoodje or zooky, a glafs of excellent Rhenifh, a clever North Holland lafs to attend us, tricked out with a world of neatnefs, and beyond all a fund of good humour, fent us away with no fmall degree of hilarity.

Adieu !



VOL. I. Y LETTER







Mullingar, Droghda and the Don river

London Pub for Sam Ireland May 11700



LETTER XIII.

UTRECHT.

DEAR SIR,

WE left Amsterdam early yesterday morning. The weather was delightful, and the scenery from the banks of the river increased in verdure and picturesque objects, as we advanced towards this city. About midway is a pleasant village, called Nieuwer Sluice, where we stopped to take refreshment. Here the canal increases considerably in width, as well as in buildings, which enrich its borders.

THE villas are principally occupied by the merchants of Amsterdam, whose country retreats are not amongst the least of their en-

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joyments. No expence is spared in the decoration of their grounds, and to convince us that they

“ In trim gardens take their pleasure.”

THE village of Loennen appears at a small distance, near which is a spot called the Anabaptists Heaven, from being inhabited by those sectaries, who are of great consequence throughout the province of Holland, being wealthy and numerous; they have great singularity in their manners, and are not unlike the quakers with us. They are famed for not giving a direct answer. One Menno Simons, a leader of this sect, about the middle of the sixteenth century, travelling, in company with many other persons, was pursued by a body of soldiers, who interrogating the party, if Menno Simons was among them? he took on himself to repeat the question, and on the company replying in the negative, he cried out “ all here present

sent say, Menno Simons is not here." By which means he escaped his pursuers. Near this city we passed through Maarfen, a large village, principally inhabited by Portuguese Jews, who were not suffered to make a residence in this neighbourhood, till within the last two years. After a pleasant passage of about eight hours, we landed at this place, which may be termed an elegant city, principally inhabited by the opulent, and persons of distinction. It is situated on the old Rhine, and is remarkable for the pureness and salubrity of the air. In 1672 Louis XIV. after capturing the city, and raising heavy contributions on its inhabitants, was so pleased with the situation, that he kept his Court here near twelve months. The Dutch did not seem equally pleased with him, for we are told they had once made a resolution to abandon the province, and transport themselves and effects to the East Indies. The Mall is reckoned the finest in Europe, is
near

near a mile in length, and has a road for carriages on each side, bordered with a triple row of trees. The entrance is through a noble stone gate. Louis, during his residence here, frequently expressed his wish to convey this Mall to Versailles.

THE cathedral appears to have been a spacious and magnificent structure; if we may judge from the Dom or Tower, which is perfect, and is nearly all that remains of the edifice. It is near four hundred feet in height, and commands an extensive view of forty or fifty towns.*

THE church is said to have been destroyed by a violent hurricane; and such is the ignorance and credulity of the low people here,

* THE annexed view of the spire, or as it is termed Dom Tower, was made at a small distance from the town, near the Water-gate.

that

that they recite a story of a fisherman, at the time, having seen the building making its transit through the air.

THE Anatomical Theatre and University, which is considerable, are objects worthy your attention.

UTRECHT has the honor of giving birth to a great and worthy character, Pope Adrian the VI. born in 1549. His classical knowledge he acquired at this University; his philosophical at the College of Louvain; he received his degree of Doctor in Divinity, in 1491, the expence of which ceremony was defrayed by Margaret, Sister to Edward IV. of England, and is said to have been considerable. The house where he resided is yet standing, and is a fine Gothic building. Its basso-relievos and ancient ornaments will greatly interest the curious traveller.

THIS

THIS city gave likewise birth to the very accomplished Anna Maria Schurman, whose extensive knowledge in the languages can only be equalled by her superior taste and skill in painting, and every other branch of the graphic and fine arts. This justly celebrated woman was born in 1607, and died at the age of seventy-one. She was visited by that great and singular character Christina, Queen of Sweden, who lavished on her the highest encomiums, for her superior talents and excellence in every refined accomplishment.

SIR ANTONIO MORE was born here in 1519; his excellence as a portrait painter is well known to every amateur. He resided a long time in England, and by the high prices he received for his pictures, was deservedly esteemed a painter of great merit.

COR-

CORNELIUS POLEMBURG, an artist of high rank, was likewise born here in 1586. He studied under several masters, and visiting Italy became charmed with the works of that divine painter, Raphael, whose chaste and tender manner soon caught his attention. After his return from Italy he became the favorite of Rubens, who resided with him a considerable time. His works were much admired by that accomplished and liberal encourager of the fine arts, Charles the First, who paid him very high prices for several of his pictures. The excellence and peculiar merits of this painter are too well known to need farther description. He painted to the last day of his life, which was in 1660, at the age of 74.

THE two brothers, John and Andrew Both, were born in this city; they were disciples of Abraham Bloemart, by whom they were advised to visit Italy, where John

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formed his excellent manner from Claude le Lorraine, and Andrew, from Bamboccio. They painted in conjunction, and accorded as well in the art, as in fraternal affection. The landscape and figures of these great masters, seemed to be the effusions of the same mind, and to be the work of the same hand. Andrew was unfortunately drowned while with his brother at Venice, in 1650, when grief occasioned the survivor to return to Utrecht, where he pursued his art with unabated excellence and success. The grandeur and richness of scenery, with the happy effect of light and shadow produced in the landscapes of this charming artist, render his works of inestimable value, and cause them to be eagerly sought after by the connoisseur.

A PAINTER of landscape, of great merit, Abraham de Heusch, was a native of this city; he ranks deservedly high in his profession,

fion, and to the amateur his works will be his best eulogy.

JOHN GLAUBER, a disciple of Berghem, was born here in 1646. An early disposition for travelling led him, even from the great works of his master, to contemplate the still greater works of nature; and Italy he made his residence for a considerable time. On his return he visited Amsterdam, where he became intimate with that skilful artist Gerard Laireffe, in whose house, which was an academy of arts, he resided; and a greater proof of his skill in landscape painting cannot be adduced, than from the assistance and embellishments his works received from the pencil of this artist, who inserted most of the figures in his landscapes. They are too well known to need any farther comment.

I SHALL mention only one other artist, Anthony Waterloo, to whom this city claims

the merit of giving birth; though that point is rather doubted, yet his long residence here, and his great excellence in his profession, claim this mark of attention. His landscapes are close copies after nature, without the affectation or trick of art to give her the air of refinement. His objects are generally woody scenes, embellished with water and cattle, which are frequently added by Weenix, and others. His drawings are not less admired than his pictures; and his etchings, in point of freedom and beauty of scenery, remain unrivalled. Though his works produced good prices, and were universally coveted, he died in great want at the hospital of St. Job, near this city.

I AM rather disappointed in my enquiries after collections of pictures in this place, that of Mr. Van Breukelwaard being the only one I have met with. It is selected
with

with taste; and his collection of natural curiosities is not inferior.

HAVING viewed every thing worthy our attention here, we made a little excursion this morning to Zieft, about nine miles distant. The house was built as a hunting seat, by William III. it stands in the midst of a fine extensive wood, and is surrounded by a moat. The gardens are in a stile superior to any we have yet seen; the walks are beautifully shaded, enriched with statues, and embellished with large basins of water and jets d'eaux. Its former owner, Count Zinzendorf, who was of the sect of Moravians, applied a great part of this building, with some land contiguous, to the uses of those sectaries. Here they have established extensive societies, forming themselves into distinct parties, the married and unmarried. They appear to lead a temperate and harmless life, are simple in their diet, and zealous in

in their religious pursuits. They carry on a considerable trade in a variety of articles, such as silver, tin, leather, cloths, &c. all of which, they say, are manufactured by themselves; but I suspect most of them are from England, France, &c. The custom among them of fixing the price on every article, from which no abatement is made, is worthy of example. The profits of their wares form a common bank, which is applied to their mutual advantage. The neighbouring village and adjacent country are exceeding pleasant, and will alone repay you the going a few miles out of your intended route.

ON our return to Utrecht we made a circuit of the city, and visited the gardens of Madame Zetervelt, just without the Amsterdam gate. She is the widow of an opulent silk-thrower. They were constructed about fifty years ago, at a considerable expence; and

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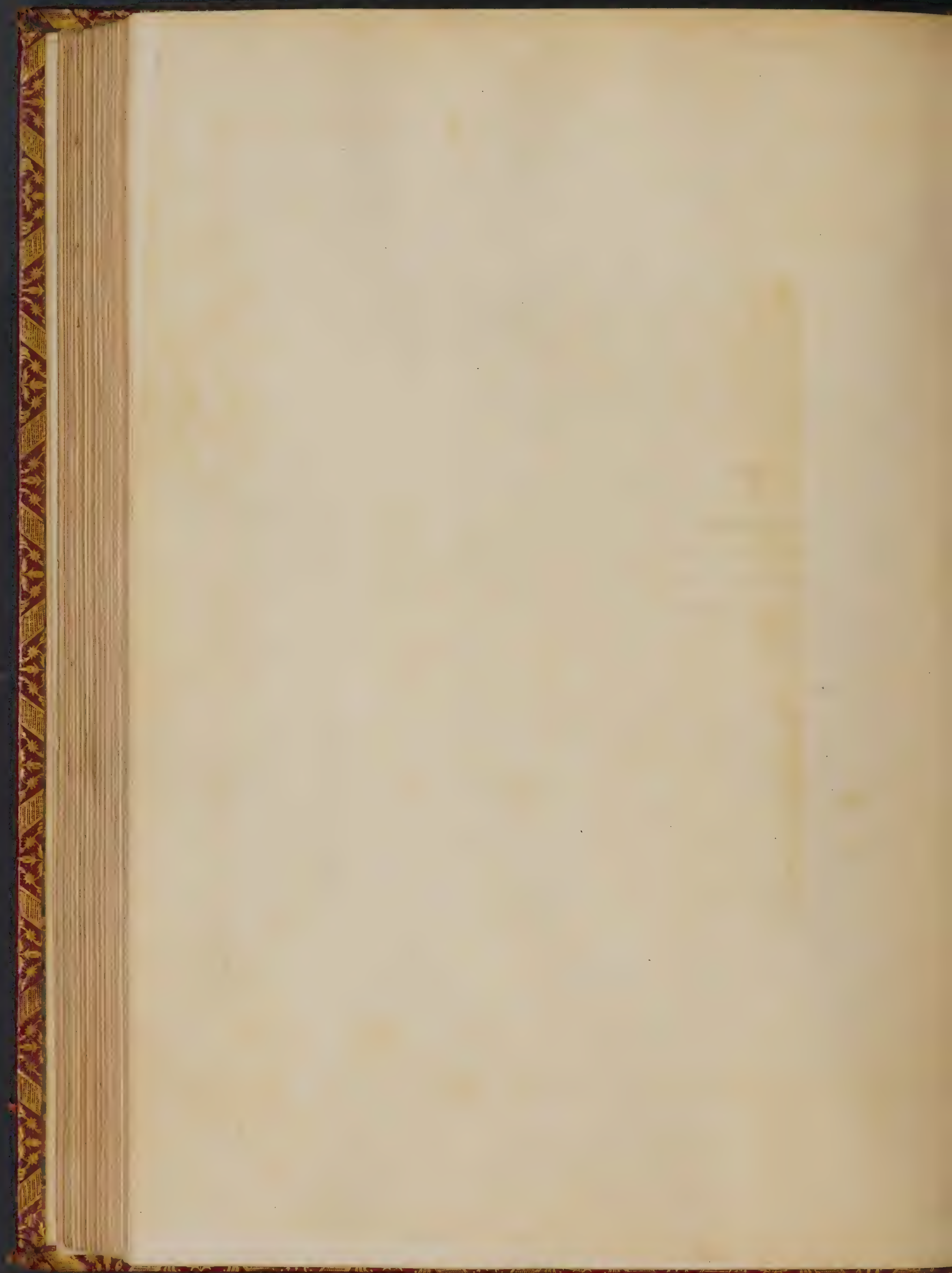
and are worth noticing. The busts and statues are by Jacob Crescant, a statuary of much merit. The bas relief's are well executed; and the groups of boys, in the historical subjects, deserve commendation.

ON returning to our inn, we looked into the Botanic Garden, which afforded some entertainment. The vulgar idea, that the aloe is not in perfection till it is an hundred years old, is here refuted; as we saw two, averred to be not more than forty, in full bloom.

WE are now preparing to pursue our route to Breda, whence you shall hear from

Yours, &c.

LETTER







Ferry-house at Vienna crossing the Rhine between Ulrecht and Goreum

Pub for Sam^d Ireland May 1. 1790.

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LETTER XIV.

BREDA.

DEAR SIR,

WE continued our journey yesterday evening towards this city, and in our way ferryed across the Rhine at Vianen, on the confines of Guelderland, when the picturesque beauty of the scenery was sufficient inducement to take up the pencil and make a slight outline of what presented itself, which, though simple, is strongly characteristic of the circumjacent country. Vianen is a privileged town, and serves as an asylum for debtors, under the protection of the magistrates of the place. Every article of merchandize, and necessary of life, is here remarkably cheap, from the small duties

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exacted. A few miles farther, at the village of Vreefwyk, we again ferryed over the Rhine, after which the road became so insufferably bad, as to render it scarce passable, with four horses. The prospect around was bleak and barren, with no object to relieve the eye, save the river at a distance, which now and then appeared between ill-shapen hills of sand. With little variation of this dreary scenery, we arrived at Gorcum about six in the evening.

WE found little here worthy the notice of a stranger; the city is pleasantly situated on the rivers Merwe and Linge, on the borders of which stands the castle of Louvestein, which I mentioned in a former letter, as having been the place of confinement of Hugo Grotius. Ledenburg, Secretary of State, at Utrecht, was likewise condemned to visit this castle; but the horrors of the torture, aided by a feeble constitution, induced

duced him, as he observed in a farewell letter to his wife and family, to find a shorter way to Heaven.

HIS words ran thus—" Je sçais qu'on me
" veut juger sur des points et des pointilles
" qu'on me veut tyranniser ; C'est pourquoi
" j'ai choisie un plus court chemin pour
" aller à Dieu ; d'ailleurs on ne peut pas
" confisquer les biens d'un corps mort."—
Soon after writing this letter he put an end to his existence, by cutting his throat.

ADMIRAL ASKEW, in the year 1666, after being made prisoner by Admiral De Ruyter, was likewise confined here.

THIS city was taken from the Spaniards about the year 1570, by the free corps of the Prince of Orange. After its capture, their leader, Herman de Ruiter, a butcher, was left to guard the citadel with only twenty-four

men. The Spaniards, rallying their troops, again attacked the place. The hero, being determined to hold his conquest, after losing both his legs desired his trunk might be placed in sand, which would act as a styptic to his wounds; defending himself in this situation, sword in hand, till no longer able to resist, he set fire to a train of gun powder, and blew himself into the air.

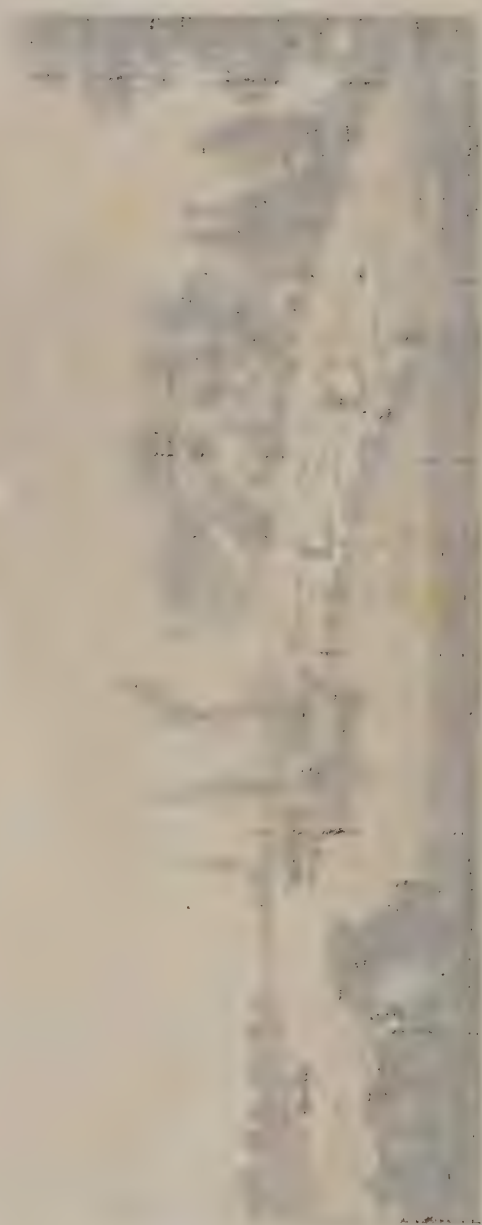
THIS place, though small, has produced some painters of much excellence. John Vander Heyden, an artist of great merit in high finished buildings, was born here in 1637, and stands unrivalled in the neatness and precision of his objects; he resided some time in London, where he painted views of the Royal Exchange, Monument, &c. His figures were generally inserted by Adrian Vande Velde, which add considerably to the value of his works. A bible is said to have been painted by this laborious artist not
larger





De Swan Ferry on the Maas near Gorkum

Pub. as the Act directs. May 1. 1790.



larger than the palm of the hand, yet so minutely touched that the characters on the leaves were distinctly legible. The works of this eminent painter bring immense prices. During his residence in Amsterdam, in 1672, he is said to have been the inventor of pipes, for fire engines, as they are now in use. Before they were introduced into this city, the annual damage from fire was computed at three hundred and forty-one thousand six hundred and seventy guilders, and now, on the average, not more than three thousand six hundred and seventy. Vide Vander Heyden's own description.

HAVING ordered a carriage to take us to Breda, we walked to the ferry-house, on the banks of the Maes, where the scene was so beautifully attractive, as to induce me to give a faint representation of it in the enclosed drawing.

IN

IN crossing the river, which was a fail of about twenty minutes, the fleeting objects on the water could not fail to attract the picturesque eye. The church, seen in the distance, is in the city of Workum. Should you feel the pleasure in contemplating these feeble attempts to represent what I enjoyed from the scenery, my utmost wish is gratified.

LANDING on the opposite shore, alas! how changed the scene! Through a dreary road, without prospect, or the sight of a human being for near four-and-twenty miles, which took us seven hours to accomplish. Not a single house to afford the least accommodation in the journey, till we reached Breda; the entrance to which is by crossing three wide fossés, over which are draw-bridges leading to a handsome stone gate.

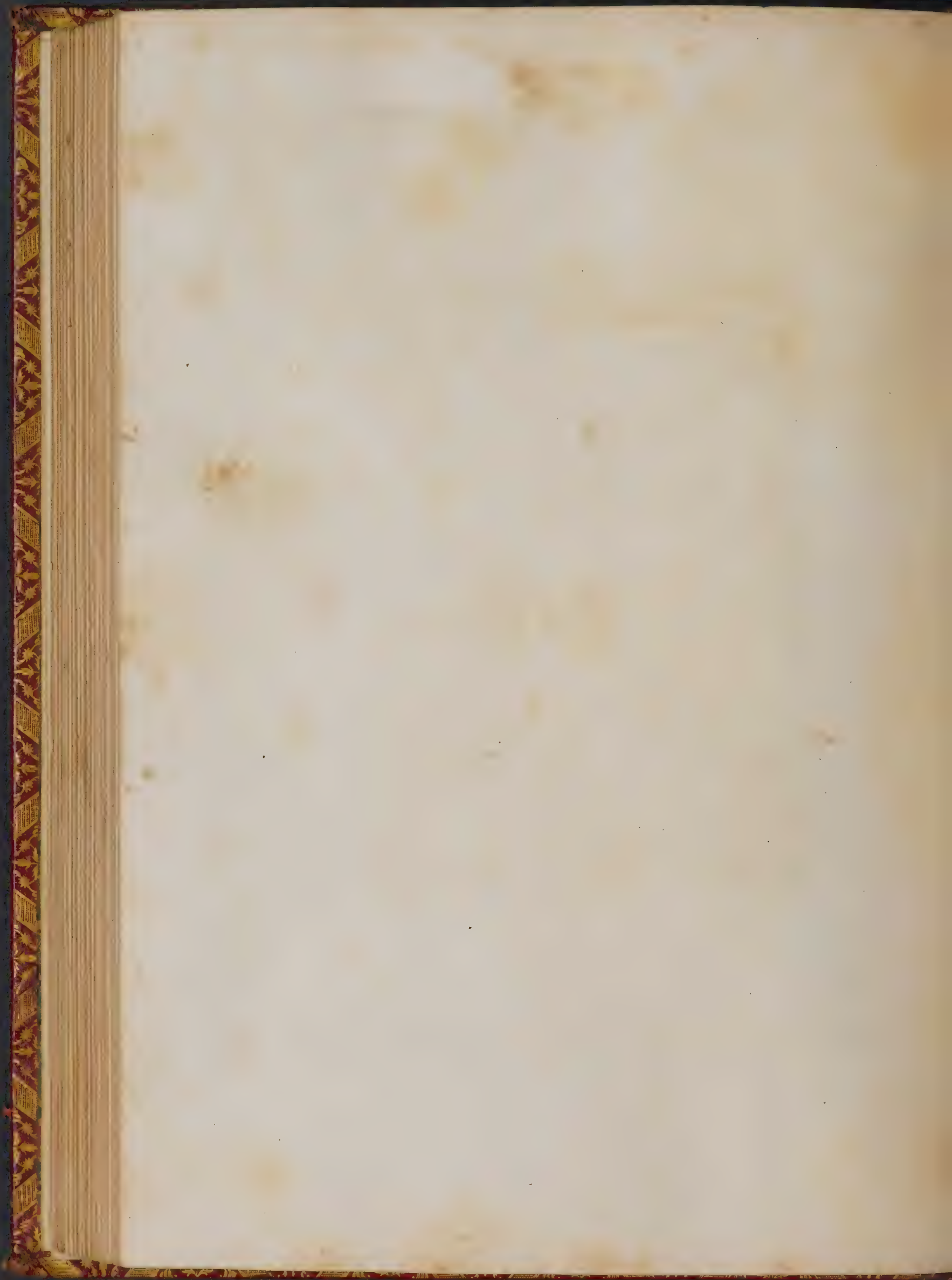
BREDA





Entering the straits from Portm

Published as the Act directs May 1. 1790.



BREDA, the capital of Dutch Brabant, is well fortified, and encompassed by the rivers Aa and Merck. The citadel is built in a triangular form, and is well garrisoned. The castle is a handsome square building with four towers, surrounded by the two rivers. It was built by King William. The rooms are spacious and lofty; their principal ornament is tapestry, which contains a series of the Princes of Orange on horseback, as large as life, each seeming to vie with the other who should first start from his dreary, thread-bare abode. The pictures here are beneath notice. The gardens and park in the vicinage are not unpleasant. The entrance, or court-yard, to this building, is spacious and magnificent. The church is a large, handsome structure; its spire is lofty and beautiful. Within is a handsome monument in black and white marble, erected to Anglebert, the second Count of Nassau,
and

and his Countess: they are lying on a mat of marble, well executed. Over the figures is a marble slab, bearing trophies and ensigns of war, supported by four kneeling figures, said to be Julius Cæsar, Hannibal, Philip of Macedon, and Metellus Regulus. I doubt the information of our oracle; for, with all due respect to Count Angelbert, I question whether the four great characters above alluded to would condescend to go on their knees to bear either boots, spurs, or helmets, for all the combined greatness of the House of Nassau. Though there is no saying "to what base uses" a Dutch courtier might not make these great men stoop, "why may not imagination trace the noble dust of Alexander, till he find it stopping a bung-hole?" The sculpture of the monument is said to be by Michael Angelo Buonorati; which I much doubt; though there are parts, particularly the extremities of the figures, not unequal to him; yet
other





Brid.

London Pub: for Saml Ireland May 1. 1790.





other parts are so inferior, that I conceive that divine artist could not have executed the work.

THE circular building to the right of the church, as described in the annexed drawing*, is the castle here mentioned as built by King William; the style of the architecture bespeaks the period of its erection.

BEING Sunday morning, the people are flocking to the church, which is facing our inn. The women's dress is very singular, being covered with a long black cloth veil, furrounding the head, and reaching to the ground; the rest of their apparel is extremely

* It was with some difficulty I prevailed on myself to attempt the inclosed sketch, as the military are exceedingly jealous on these occasions; and I believe, had the centinel, who was near me, been a veteran in the service instead of a raw recruit, I must have desisted.

neat. Here are many Roman Catholics, though the established religion is Protestantism.

THIS place seems more famed for arms than arts; as I have in vain endeavoured to inform myself of either collections of pictures or artists. We shall therefore quit this scene, as soon as possible, for Bergen-op-Zoom; which I fear will be equally barren of that information which I know affords you the most pleasure.

Adieu !



LETTER





Bergen op Zoom

London Pub: for Saml Ireland May 11 1790



LETTER XV.

BERGEN-OP-ZOOM.

DEAR SIR,

THROUGH a very heavy rain, and roads, if possible, worse than any we had before passed, we are safe arrived at this place, perfectly in union with ourselves. The rugged ways and ills of life may sometimes tend to humanize and temper the mind, as, in a picture, a rude fore-ground, well managed, gives additional beauty to the serenity of the distance, and harmonizes the whole. You'll observe, this opinion is formed before a good fire, not in a dangerous road, surrounded by a thick, hazy atmosphere; yet, bad as the road is, I must return (in my mind's eye) about six miles, merely to men-

B b 2 tion

tion a whimsical sign we saw at a small village called Rosendaël. It was a tree, bearing fruit, and the branches filled with little, naked urchins, seemingly just ripened into life, and crying for succour: beneath, a woman holds up her apron, looking wistfully at the children, as if intreating them to jump into her lap. On inquiry, I found it to be the house of a sworn midwife, with this Dutch inscription prefixed to her name:

“VANG MY, IK ZAL ZOET ZYN.”

That is,—“Catch me, I’ll be a sweet boy.”

THIS new mode of procreation, so truly whimsical, pleased me not a little. I took the pencil, and, beginning to make a sketch of this laughable subject, was, in an instant, surrounded by all the gaping boors in the village, who by their distorted countenances seemed as if the

“Frightfull’st grinner

“Should be the winner.”

BEING

BEING Sunday, I believe there were not less than three hundred of these merry faces assembled on the occasion.

BERGEN-OP-ZOOM is a large town in Dutch Brabant, situated near the Eastern shore of the Scheld. It stands on a small eminence, well disposed by nature, as by art, for defence. It derives its name from Berg, a hill, and Zoom, a river, which runs through the town, and overflowing the neighbouring country, renders it a morass. The Latins call it *Berga supra Zomam*. As the fortifications are the only objects worthy notice in this place, we lost no time in dispatching a card to the Commandant for permission to see them, which he politely granted, and sent it by the hands of a little merry serjeant, who was to be our guide. He had all the gaiété de cœur of Sterne's La Fleur, with all the military integrity of Corporal Trim; had himself served during the siege in 1747, when

when it was taken by Count Lowendahl, not by conquest, but by the treachery of the old Dutch General, Baron De Cronstrom, against whom our little serjeant justly levelled his whole artillery of abuse, for his baseness in betraying his charge. We were led through subterraneous passages I know not whither, extending, as it is said, a great distance beyond the extremity of the fortifications; where, at every step, our little hero shouldered his cane, renewed his battles, “ and “ thrice he routed all his foes, and thrice he “ slew the slain.” In recital, he artfully drew on the French troops, and as happily repulsed them; in short, we had the siege renewed, and every military manœuvre displayed, without the loss of a man. The great Dutch engineer, Cohorn, who constructed these works, would have himself rejoiced to have found such an auxiliary.

FINDING

FINDING the subterraneous situation rather damp and uncomfortable, we wished, like the treacherous Governor, to come as quick as possible to the surrender; therefore, facing right about, we made a precipitate retreat, in order to enjoy the fair day-light, and a view of the outside of this astonishing fortification, which is deemed impregnable.

ON the side towards Antwerp is a grand demi-lune, terminated by a fort, flanked with four redoubts mounted with large cannon. It has the advantage of a canal from the sea, whence they may receive succours without interruption from the besiegers. Between this town and the sea there are eleven forts, with many redoubts and palisados on the dyke. Such was the strength of this place in 1538, that it repulsed the Duke of Parma with a numerous army, and in 1622 the Marquis of Spinola, who in the attempt lost
the

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the bulk of his army. I must tell you, that the treachery of the old Governor Cronstrom was rewarded by a close confinement for the rest of his life, a sentence not equal to the enormity of his crime, if my information be true.

END OF THE FIRST VOLUME.



A LIST

A
L I S T
O F
A R T I S T S, &c.



ROTTERDAM.

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
COLONI Adam	1634	Cattle and landscape.
Dullart Heyman	1636	History and portrait.
Hondius Abraham	1638	Landscape, animals, and conversation.
Muffcher Michael Van	1645	Portrait and conversation.
Offenbeck N.	1627	Markets, fairs, landscapes, and conversation.
Penteman Peter	1650	Still life.
Sachtleven Cornelius		Landscape, drolls, and corps de garde.
——— Herman	1609	Landscape.
Sorgh Hendrick Martin	1621	History, conversation, fairs, and markets.
VOL. I.	C c	Verwilt

(202)

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Verwilt Francis	1598.	Landscape.
Vander Werf Chev. Adr.	1659.	History, portrait, and conversation.
Vander Werf Peter	1665.	Portrait, conversation, and history.

D O R T.

Bol Ferdinand	1611.	History and portrait.
Boonen Arnold	1669.	Portrait.
Drogflood		Landscape and fairs.
Gelder Arnold de	1645.	Portrait and history.
Germyn Simon	1650.	Fruit and landscape.
Godewyck Margarita	1627.	Landscape and flowers.
Hoogeftraeten Samuel	1627.	Portrait, history, landscape, and statues.
Kuyp Jacob Geritz		Landscape, battles, and cattle.
Kuyp Albert	1606.	Landscape, cattle, and moon-light.
Lavecque Jacob	1624.	Portrait.
Lecuw Gabriel	1643.	Cattle.
Maas Nicholas	1632.	Portrait.
Ravefteyn Hubert	1647.	Still life and conversation.
Schalcken Godfrey	1643.	History, portrait, and conversation.

Smits

(203)

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Smits Lodowick	1635.	History and fruit.
Vanderburgh Adrian ..	1693.	Portrait and conversation.
Vander Hulft Peter	1652.	Landscape and conversation.
Verschuring William ..	1657.	Conversation and portrait.
Van Kalraet, Bart.	1650.	History and portrait.
Verveer Hubert Ary ..	1646.	Ditto ditto.
Van Kuick John	1530.	Ditto ditto.

DELFT.

Bramer Leonard	1596.	History and rich vases.
Bronchorft Peter	1588.	Perspective and history.
Delft Jacob	1619.	Portrait.
Deryck Cornelius Peter	1568.	Portrait, landscape, and cattle.
Fabricius Charles	1624.	Perspective and portrait.
Frits Peter		Enchantment, &c.
Grimani Hubert	1599.	Portrait.
Kowenburgh Christian		
Van	1604.	History.
Man De Cornelius	1621.	History and conversation.
Mirevelt Michael Jan	1598.	History and portrait.
Nees John Van		Portrait.
Vanderveen Adrian	1589.	Drolls, beggars, &c.

C c 2

Verkolie

(204)

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Verkolie Nicholas	1673.	Portrait and history.
Vliet Hendrick Van ..	1608.	Perspective views and portraits.
Van Æls Evert	1602.	Fruit and still life.
Van Bizelingen Jan Christian	1558.	Portrait.

H A G U E .

Appleman Barent	1640.	Landscape and portrait.
Baan Jacob de	1673.	Portrait and conversation.
Bischof John de	1646.	History and landscape.
Dankers Henry		Landscape.
Doudyns William	1630.	History.
Duc John Le	1636.	Animals.
Duval Nicholas	1644.	History.
Hanneman John	1611.	Portrait.
Laroon Marcellus	1653.	History and conversation.
Mytens Daniel	1636.	Portrait and history.
Netscher Constantine	1670.	Portrait.
Pierfon Christopher	1631.	Portrait, history, &c.
Ravesteyn John Van ..	1580.	Portrait.
Roepel Conrade	1679.	Fruit, plants, and flowers.
Schuur Theodore Vander	1628.	History and portrait.
Terwesten Agustin	1649.	History.

Terwesten

(205)

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Terwesten Elias	1651.	Fruit and flowers.
Terwesten Matthew ..	1670.	History.
Van Dieft Adrian	1655.	Landscape and cattle.
Verheyden Peter Francis	1657.	Fowls and hunting wild beasts.
Vanderheck Nicholas	1580.	Landscape.
Wiffing William	1656.	Portrait.

L E Y D E N.

Baillie David	1584.	Perspective views and portraits.
Cornelii Lucas	1495.	Portrait and history.
Cramer Nicholas	1670.	Portrait and conversation.
Douw Gerhard	1613.	Ditto ditto.
Engelbrecht Cornelius	1468.	History and portrait.
Leyden Lucas Van	1494.	Ditto ditto.
Lievens John	1607.	Ditto ditto.
Metzu Gabriel	1615.	Portrait and conversation.
Mieris Francis the Old	1635.	Ditto ditto, &c.
Mieris John, eldest son	1660.	Ditto ditto.
Mieris William, called the Young	1662.	History, conversation, and landscape.
Moor Chevalier DeKarel	1656.	Portrait and history.
Parcelles John	1597.	Storms.

Rozee

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Rozee Mademoiselle ..	1632.	History, landscape, portrait, and flowers.
Slingeland Peter John		
Van	1640.	Portrait and conversation.
Sluys Jaques Vander ..	1660.	Conversation.
Steen Jan	1636.	Conversation and drolls.
Torenliet Jacques	1641.	Portrait and conversation.
Vandervelde William the		
Old	1610.	Sea pieces and sea fights.
Van Goyen John	1596.	Landscapes and sea views.
Venius Otho or Van		
Veen	1556.	History and portrait.
Voys De Ary	1641.	History and portrait.
Van Egmont Justus	1602.	History.

H A E R L E M .

Baan John de	1633.	Portrait.
Bega Cornelius	1620.	Landscape, cattle, and conversation.
Berghem Nicholas	1624.	Landscape and cattle.
Berkheyden Job	1637.	Landscape, conversation, and portrait.
Berkheyden Gerard	1645.	Perspective views of palaces and churches.

Blekers

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Blekers	1635.	Portrait and history.
Brakenbury Reinier		
Bray Solomon de	1597.	Portrait.
Bray Jacob de		History.
Brouwer Adrian	1608.	Drolls and conversations.
Druiverstein Janze Aart	1564.	Landscape and animals.
Dufart Cornelius	1665.	Conversations, and merry- makings.
Gaal Barent	1650.	Landscapes, battles, &c.
Gerrard of Haerlem		History.
Grebber Peter	1590.	History and portrait.
Haerlem Theodore Van	1410.	History.
Haerlem Cornelitz Van	1562.	History and portrait.
Helmbreker Theodore	1624.	History.
Helft Bartholomew Van- der	1613.	Portrait and history.
Hemskerck Egbert	1645.	Drolls.
Holstein Cornelius	1653.	History.
Hugtenburgh John Van	1646.	Battles.
Kumpen Jacob Van	1658.	History.
Koogen Leonard Vander	1610	Conversation.
Lastman Peter	1581.	History.
Maas Dirk	1656.	Landscape and battles.
Molyn Peter	1637.	Landscape.
Mostaert John	1499.	History and portrait.
Nikkelen John Van	1649.	Landscape and flowers.

Ouwater

(208 .)

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Ouwater Albert	1444.	History.
Pinas John	1596.	History, portrait, and landscape.
Post Francis		Landscape and views of the West Indies.
Roestraeten Peter	1627.	Portrait and still life.
Ruyfdael Jacob	1636.	Landscape.
Ruyfdael Solomon	1616.	Landscape.
Schyndal Bernard	1659.	History and conversation.
Torrentius John	1589.	Still life.
Vinne Vincent Vander	1629.	History, portrait, conver- sation, and landscapes.
Vinne Lawrence Vander	1658.	Flowers.
Vroom Henry Cornelius	1566.	Sea ports, calms, and storms.
Vandenberg Dirk		Cattle, landscape, and portrait.
Wouvermans Philip	1620.	Landscape and cattle.

A M S T E R D A M .

Aerften Peter	1519.	History, kitchen utensils, &c.
Appel Jacob	1680.	Landscape, portrait, and history.

Barent

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Barent Dieterick	1534.	History and portrait.
Bent John Vander	1650.	Landscape.
Bosch Jacob Vanden ..	1636.	Still life.
Carré Henry	1656.	Landscape, cattle, hunt- ings, and conversations.
Carré Michael	1666.	Landscape and cattle.
Dalens Dirk	1659.	Landscape.
Does Jacob Vander	1654.	History.
Does Simon Vander	1653.	Landscape, cattle, and portrait.
Ducart Isaac	1630.	Flowers.
Eeckhout G. Vander	1621.	Portrait and history.
Edema Gerrard	1652.	Landscape.
Gerrards	1607.	History and conversation.
Graat Barent	1628.	Landscape and portrait.
Griffier John the Old	1645.	Landscape, ruins, &c.
Hackaert John	1635.	Landscape.
Hooyzaat John	1654.	History.
Huyfum John Van	1682.	Flowers, fruit, and land- scape.
Huyfum Jacob Van	1680.	Copied his brother's works.
Janffen Cornelius		Portrait.
Jarden Karel Du	1640.	Conversation.
Kalf William	1630.	Still life.
Marcellis Otho	1613.	Insects, reptiles, and plants.

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Moucheron Ifaac, the young	1670.	Landscape.
Myn Herman Vander	1684.	History, portrait, and fruit.
Neer Arnold Vander	1619.	Landscape and moon- light.
Neer Hendrick Eglon Vander	1643.	History, portrait, land- scape, and conversation.
Paulin Horatius	1648.	History and conversation.
Peters Gerrard	1580.	Conversation, landscape, and portrait, in small.
Plaas David Vander	1647.	Portrait.
Pool Rachel Van or Ruifck	1664.	Fruit and flowers.
Pool Juriaen	1666.	Portrait.
Rademaker Gerard	1673.	History and architecture.
Rademaker Abraham ..	1675.	Landscapes and views of towns in Holland.
Roghman Roland	1597.	Landscape.
Schellinks William	1631.	History, landscapes, and sea ports.
Schellinks Daniel	1633.	Landscape.
Spiers Albert Van	1666.	History.
Spilberg Adriana	1646.	Portrait.
Stork Abraham	1708.	Sea pieces and sea ports.
Streeck Jurian Van	1632.	Portraits and still life.
Streeck Henry Van	1659.	History and architecture.
Tombe La	1616.	Portrait and conversation.

Troost

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Trooft Cornelius	1697.	Conversation and portrait.
Valkenburgh Theodore	1675.	Portrait and game.
Vandyck Philip	1680.	Portrait and conversation.
Vandervelde Adrian	1639.	Landscape, animals, and history.
Verkolie Jan	1650.	History, portrait, and con- versation.
Voorhout John	1647.	History and conversation.
Wit Jaques De	1695.	
Weenix John Baptift, called the old	1621.	Landscape, portraits, ani- mals, and flowers.
Weenix John, the young	1644.	Landscape, animals, hunt- ing, &c.
Wollers Henrietta	1692.	Portrait in miniature.

UTRECHT.

Bemmel William Van	1630.	Landscape.
Both John	1610.	Ditto.
Breenberg Bartholomew	1620.	Landscape, history, and conversation.
Bronchorst John Van	1603.	History and landscape.
Bunnik John Van	1654.	Ditto ditto.
Drillenburg William Van	1626.	Landscape.
Gaud Hendrick	1570.	Landscape and figures.

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Gellig Jacob	1636.	Fish and still life.
Glanber John	1636.	Landscape.
Haanbergen John Van	1642.	Landscape.
Heem John David de ..	1600.	Fruit, &c.
Heem Cornelius de	1623.	Still life.
Heusch William de	1638.	Landscape.
Heusch Jacob de	1657.	Ditto.
Hondekoeter Gilles	1583.	Ditto.
Honthorst Gerard	1592.	History and portrait.
Inghen William Van	1651.	History.
More Chevalier Antonio	1519.	Portrait and history.
Polenburgh Cornelius	1586.	Landscape, caves, and grottos.
Willlaerts Abraham	1613.	Landscapes and figures.

G O R C U M.

Blomart Abraham	1564.	Landscape, cattle, history, and portrait.
Camphuysen Raphael		Landscape, cattle, and
Theodore Dirk	1586.	moon-light.
Heyden John Vander	1637.	Landscape.
Nest Jacob Vander	1627.	Italian sea ports and mar- kets.
Verschuring Henry	1627.	Battles, landscape, and huntings.

Wytman

(213)

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Wytman Matthew	1650.	Converfation, landscape, fruit, and flowers.

B R E D A .

Kay William	1568.	Portrait and hiftory.
Leur N. Vander	1667.	Hiftory and portrait.
Lis John Vander	1601.	Hiftory.

B E R G E N - O P - Z O O M .

Boffchart John Williborts	1613.	Hiftory and portrait.
Fouckier Bertrand de	1609.	Portrait.



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